AN

ESSAY

Towards an

HISTORY

OF

DANCING,

In which the whole ART and its Various Excellencies are in some Measure explain'd.

CONTAINING

The several Sorts of DANCING, ANTIQUE and MODERN, SERIOUS, SCENICAL, GROTESQUE, &c. with the Use of it as an Exercise, Qualification, Diversion, &c.

Spartam quam nactus est, hanc ornat.

LONDON:

Printed for *Jacob Tonson* at *Shakespear's-Head* over-against *Catherine-street* in the *Strand*, 1712.

MVSEVM
BRITAN
NICVM

TO

Mr. CAVERLY,

At his Houſe in Queen's Square, *St.* Andrew's, Holborn.

SIR,

I KNOW not to whom I may more properly Inſcribe a Work of this Nature, than to Him who hath laid very many Obligations on the Author, as well as very eminently adorn'd and dignified the Subject of it.

IT muſt indeed be own'd, that the ſingular and curious Improvements you have made in the Art of Dancing, your happy Skill in Teaching it, and the Graceful Man-

ner you have added to the Noble Youth of both Sexes, have more recommended our uſeful Profeſſion, than any thing contain'd in the following Eſſay can poſſibly do: But tho' the Univerſal Eſteem and Credit your School has obtain'd, for being a Nurſery of Virtue and Good-Breeding, is ſufficient to ſilence the little Cavils of thoſe who blame this manner of Education; yet my Endeavours to vindicate and illuſtrate it, may not be ungrateful to ſuch who have not that perfect Underſtanding in it, by which you have ſo greatly diſtinguiſhed your ſelf.

I T would indeed be above all that I, or even the ableſt Writer could ſay of this Art, were the good Order and OEconomy obſerved in your Family, (which is compoſed of ſo many young Ladies of Merit and Quality) as well known to the

the Generality of the World, as they are to thoſe Parents who have placed that moſt important Care of their Lives under your Conduct. The Guidance of Beauty and Innocence is certainly the greateſt Truſt that can be committed to any Man: And this you have ever Diſcharged with ſo nice and ſcrupulous an Honeſty, together with right Judgment in the Application of the Time of your Scholars, that many owe to your Conduct the Bleſſing of Daughters, who give Expectations of Honour without the leaſt Apprehenſions of Diſcredit; Mothers whoſe Power is unmix'd with Severity, and Wives whoſe Obedience has the Charms of Complaiſance.

THE diſcreet manner of Educating Ladies according to their different Genius and Capacity, has ſo good an Effect, that none go from

from you unimproved; and thoſe who cannot arrive at the Grace and Air which is cultivated (where there is any Foundation in Nature for it) by Mr. *Caverly*, can in the ſame Place learn more uſeful Qualifications, and follow a Pattern of Domeſtick Life and OEconomy in his Wife.

I WISH I had any Opportunity, more ſerviceable to you, of acknowledging the many Favours you have honour'd me with, than doing it by this Addreſs; but the ſame Good Nature and Liberality which induc'd you to promote this Undertaking, will alſo, I hope, move you to Pardon this Freedom in,

SIR,

Your moſt Obliged

Humble Servant,

John Weaver.

THE CONTENTS.

Prefatory Introduction. Page 1

CHAP. I.

Of Dancing in General; of the Esteem it was in among the Ancients; and how beneficial and delightful it is, consider'd either as a Qualification, or Exercise. p. 5

CHAP. II.

Objections against Dancing. p. 44

CHAP. III.

Objections against Dancing answer'd. p. 53

CHAP. IV.

Of the Antiquity and Original of Dancing. p. 63

CHAP. V.

Of the Particular Dances of the Ancient Romans *and* Greeks, &c. p. 95

CHAP. VI.

Of the Mimes and Pantomimes. p. 118

CHAP. VII.

Of the Modern Dancing. p. 157

I Cannot let this Treatiſe go out of my Hands, without giving my Teſtimony of, and doing Juſtice to the Merit of thoſe Maſters whom I take to have arrived at the true Skill and Taſte of Genteel Dancing; and I cannot but acknowledge, that Mr. Groſcort, *Mr.* Crouch, *Mr.* Holt, *Mr.* Firbank, *Mr.* Lewis, *and Mr.* Geary, *are happy Teachers of that Natural and Unaffected Manner, which has been brought to ſo high a Perfection by* Iſaack *and* Caverly.

AN

AN ESSAY Towards the HISTORY OF *DANCING.*

A Prefatory *INTRODUCTION.*

THOUGH the Art of *Dancing* is very *Ancient* in Practice; yet its *Novelty*, as a Subject of the Pen, requires that ſomething ſhould be ſaid concerning this

Hiſtorical Eſſay, by way of Preface, or *Introduction.*

DANCING, as well as Poetry and Muſick, was in old Times appropriated to Divine Worſhip, and while it retain'd that Sacred Character, the Prieſts, who were *Teachers, and Directors* of it, kept up its Grandeur and Reputation. But it now being uſually fallen into the Management of Perſons, who by reaſon of their Education and Circumſtances cannot be preſumed to make ſo conſiderable a Figure in the World, and who have not always any other Subſtantial Merit, *which* may challenge a real Eſteem, than their *Skill* in the *Mechanick* Part of this *Art*; the *Art* it ſelf ſeems unfortunately to have incurr'd the Imputation of being only an *amuſing Trifle*, incapable and unworthy of being cultivated by Writing.

'TIS true, 'tis a Subject ſcarce ever before fully diſcuſs'd in any Language, that I know of: For while other Arts, and Sciences, have found learned Patrons to recommend them to the World, by ſhewing their Excellence, Uſe, and Antiquity; *Dancing* alone has been generally

generally neglected, or superficially handled by most Authors; being thought perhaps too mean a Subject for the Ingenious Labours of Men of Letters: But then, as an *Argument* of its *intrinsic Desert*, it has, without these Advantages, made its way into all Nations, and insinuated it self into all Degrees; (as if it were, in some Sense, an Universal Principle of Nature.) We shall find, by the following Discourse, that few of the Magnify'd Arts and Sciences are of equal Antiquity, and fewer of equal Extent: It began in Religion, and was, in the politer Times of the *Greeks* and *Romans*, the necessary Qualification of a Hero; as it now is of an accomplish'd Gentleman, and Man of Quality.

IN short, it will be sufficiently evident, from this Essay towards an *History of Dancing*, that if the Writers of the World have been (in these later Ages at least) silent about it, it has been, because the *Professors* of this *Art*, like the Disciples of the *Druids*, thought fit to convey its Mysteries by Word of Mouth, from Generation to Generation; not that it wanted real Beauties,

and unqueſtionable Worth, to recommend it ſelf to the moſt wiſe and knowing part of Mankind.

FINDING therefore, that by Reaſon of this Silence, an undeſerved Contempt has been caſt unwarily on this *Art*, as Low and Mechanick; I have here endeavour'd to ſet it in its true Light; and to ſhew, that it is an *Art* both *Noble*, and *Uſeful*; and not unworthy the Encouragement of all Lovers of Elegance and Decorum; without which Gentlemen, and Ladies, are but half accompliſh'd.

THIS I ſhall attempt to do, by inquiring into its Antiquity, Original, and Uſe; and by ſhewing the Nature and Perfection of its ſeveral Parts and Kinds, both Ancient, and Modern.

CHAP.

CHAP. I.

OF

Dancing in *General*;

Of the Esteem it was in among the Ancients; and how beneficial and delightful it is, consider'd either as a Qualification, or Exercise.

IT can't be denied but that any Art, or Science, is more or less excellent, as it contributes more or less to the Advantage of Men, both in the Body, and in the Mind. So that if it can be prov'd, that both the Body and Mind receive considerable Benefit from *Dancing*, then I hope it may be allow'd to be worthy of Esteem, and Countenance.

IT is confess'd by those, who have consider'd the Nature of the Body,

that moderate Exercise contributes chiefly to the Preservation of Health. And I believe few are so ignorant, as not to know, that while the Mind is imprison'd in Flesh, and Blood; nothing contributes more to its Serenity, and the vigorous exerting of its Faculties, than the Health of the Body; when each Organ of that has its due Operation.

THIS will be more evident from the Sequel, when we shall have shewn the admirable Use of Exercise; and that *DANCING* is an Exercise no less useful than agreeable. Whence also it will appear, that the Health deriv'd to the Body from *Dancing*, is not the only Advantage which it affords to the Mind; but that it fits and qualifies Men to put forth those Endowments, and Embellishments, which would else be obscure, and buried in a bashful Rusticity, and offensive Negligence, extreamly prejudicial to every Man's Interest and Reputation. But these Considerations falling more naturally under the Rationale of the *Art*, I shall first shew in what Honour it was had among the Anci-

ents,

ents, from whoſe Invention, and Cultivation we have receiv'd all valuable Arts and Sciences.

IT may perhaps be thought ſuperfluous by ſome, who are acquainted with the Ancients, to endeavour to recommend that to our Eſteem, which has had ſo good an Advocate as *Lucian*; and which was part of their Religion, as well as Gymnaſtic Exerciſes: eſpecially when Men have had Inſcriptions and Monuments dedicated to their Memories, for their ſurpaſſing others in this Art. It is true, Thoſe who are well vers'd in the *Greek* and *Roman* Antiquities, are ſufficiently acquainted with the Reputation it acquir'd in thoſe two Polite Nations; but when we conſider how many there are that know but little of that Noble Study, it cannot be thought a fruitleſs Labour to let them ſee from *Athenæus*, *Mercurialis*, *Cælius Rhodiginus*, *Roſinus*, *Scaliger*, &c. of what Uſe and Eſteem *Dancing* was anciently among thoſe great Nations. It may alſo be pertinent to ſhew, that this was not built on meer Opinion or Cuſtom; but on Reaſon and Experience. And farther to Obviate a Diffi-

culty that may ariſe; that tho' it be allow'd the Ancients had a juſt value for this *Art*, which then indeed deſerv'd it; yet our *Modern Dancing* cannot claim that Preheminence, as retaining ſo little of *that*, which recommended *Dancing* to the Ancients.

IT muſt indeed be granted, that our *Modern Dancing*, in ſeveral Particulars of Beauty, falls infinitely ſhort of *that* of the *Greeks* and *Romans*, if we may believe Eye-witneſſes of its Perfection, and admirable Effects. Yet this muſt be ſaid, that as to *Dancing* in its Fundamentals and Expediency, *Modern Dancing* is of equal Deſert; as will appear hereafter. Beſides, tho' it comes infinitely ſhort of that agreeable and ſurprizing Variety, which was in the *Repreſentative Dances* of the *Mimes*, and *Pantomimes*, and which is neceſſary to a compleat Entertainment; yet the *Modern Dancing* comes nearer the firſt and original Inſtitution of it in the firſt Ages of the World, when *Motion*, *Figure*, and *Meaſure* made the whole Syſtem: For that *general Imitation* from whence the *later Dancing* took its Name, was unknown till Mens Diverſions

ſhar'd

ſhar'd with the Gods, in ſo great a Solemnity of their Worſhip as *Dancing*; and the wanton Taſte of a Luxurious Age, ſet Men upon the Invention of various Ways to Pleaſe. The Attempt ſucceeded; they were receiv'd on the Stage; firſt betwixt the Acts; and at laſt uſurp'd an entire Entertainment, to almoſt the Excluſion of the Drama, which either through the ill Performance of the Poet, or Player, (*Lucian* puts it on the Repreſentation) was poſtpon'd to this Diverſion, by *Lucian* himſelf.

SCALIGER has ſomething indeed very material in the Praiſe of this *Art*. Having plac'd the Chorus, Singers, and *Dancers*, in the * *Orcheſtra* of the Antient Theatres, he thus proceeds. † *Among which* Dancing *ought to have the firſt Place; for Motion is older than Speech; Beſides, from Dancing only did the* Orcheſtra *take its Name. Singing is the Performance of Idleneſs, Sloth, and Softneſs; But*

* Orcheſtra *was the place in which the Chorus us'd to Dance and Sing.*

†Inter quæ ſaltatio primum Hiſtoriæ locum debuit obtinere: Eſt enim vetuſtior Sermone Motus. Præterea ab his tantum Orcheſtra Nomen invenit. Otioſi, Cantus Mollis, inertis, ſaltati vegeti, acri excercitati, maximo quoq; in honore fuit, propterea quod etiam ad militarem excercitationem plurimum facere videretur. *Julius Cæſar Scaliger cap.* 18. *de Poet.*

Dancing

Dancing is the Task of one that is Strong, Active, Brisk, and much Exercis'd. And it was farther held in the greateſt Eſteem, and Honour, becauſe it ſeem'd to contribute very much to the Military Employment. * *Wherefore* (purſues he in the ſame place) *the* Athenians *choſe* Phrynicus *for their General, becauſe he danc'd the* Pyrrhic *with Addreſs in a Play.* Nor was this to be look'd on as a fooliſh Reſolve of that wiſe People, or a partial or irrational Fondneſs for *Dancing*, and Plays; but the Nature of this *Dance* being Warlike, by which he could ſhew his Skill in the Diſcipline, and Managery of Fighting and Marſhalling of a Pitch'd Battel; they choſe him as one well qualify'd for the Command. For the antient Warfare was not the ſame as ours; but far different; for when the two Armies came generally to Blows, and each Man was to defend himſelf by his Skill, and Dexterity; it is reaſonable to believe, that this *Pyrrhic Dance* had all the neceſſary Addreſs of Combat; as we ſhall ſee when we come to the particular *Dances* of the Ancients. Now indeed this ſeems to

* Qua propter quæmadmodum ſupra diximus Phrynicum, quod in Fabula Pyrrhicam apteſaltaſſet, Imperatorem ſibi delegere Athenienſes. *Ibid.*

to have an odd Face, when Powder and Ball frequently decide the Victory, before the Conflict comes to Sword in Hand.

THE Ancients were so fond of *Dancing*, that *Pliny* (if we will believe him) has given us *Dancing Islands*; which Passage of *Pliny*, *Cælius Rhodiginus* quotes. † ‘ *There is also an* ‘ *account* (says he) *that in the* Tor- ‘ rhebian *Lake*, *which is also call'd* ‘ *the* Nymphæan, *there are certain I-* ‘ *slands of the Nymphs*, *which move* ‘ *round in a Ring*, *at the Sound of the* ‘ *Flutes*, *and are therefore call'd the* ‘ Calamine *Islands*, *from* Calamus, *a* ‘ *Pipe or Reed*; *and also the Dancing* ‘ *Islands*, *because at the sound of the* ‘ *Symphony*, *they were mov'd by the* ‘ *beating of the Feet of the Singers*, as *Pliny* writes.

† Memoriæ proditum id quoq; in Torrhebia Palude seu Lacu, quem dici etiam Nymphæum; velunt esse Nympharum Insulas quæ tibiarum Cantu, in ambitum motentur, propterea q; Calaminus vocari, a Calamis, atq; item Saltares, quoniam in Symphoniæ Cantu ad Ictus modulantium Pedum moventur; ut Plinius scribit. *Calius Rhodiginus Lib.* 9. *Antiq. Lection.*

SALUST seems to have made it a necessary Qualification of a Woman of Reputation to Sing, and *Dance*.

AND

AND since Authority of Ancient Enquiry is of Consequence on this Subject; the Observations of *Lodovicus* * *Cælius Rhodiginus* may well deserve our Consideration. ‘*There are* ‘*several Reasons to be alledg'd* (says ‘he) *why the Dancing of the Antients* ‘*was not low and common; among* ‘*which, first, that there were no Cere-* ‘*monies or Religious Worship of any* ‘*remarkable Antiquity, in which there* ‘*was not Dancing; which I observe* ‘*to have so much the greater weight,* ‘*because it seems to derive it self from* ‘*very eminent Authors, I mean from* ‘ORPHEUS *and* MUSÆUS. It is certain, that in *Delos* there was no Religious Worship without Musick, and *Dancing*. There came out Choirs of Boys, with Lutes and Flutes playing before them; the most Skilful of which performed the Dance: And their Songs deriv'd the Name of * *Hyporchemata*, from being used with *Dancing*. There were three sorts of Hymns used in this manner of Worship; *Prosodion*, *Hyporchema*, and *Stasimon*. The *Prosodion*, or Litany, or Supplication, was said with a Hymn, when they approach'd

* Lect. Antiq. lib. 5.

* Ἀβίωσ- χῶδες Saltationem choro canenti accommodare.

proach'd towards the Gods, and brought the Sacrifices to the Altar. Some are of Opinion, that this was only the Song that contain'd the Hymn of that God; for the *Athenians* ſung *Pæans* and *Proſodia's* to *Demetrius* on his Approach: But when the Word *Proſodia* is of the Feminine Gender, and join'd with a Muſical Inſtrument, it ſignifies a Song. Next, they in full Chorus ſung the *Hyporchema's*, dancing about the Altar, when the Sacrifices were put to the Fire. *Hyporchema* is call'd *Cretan*, from the Inclination of that Nation to *Dancing*, as *Aheneus* obſerves; for *Dancing* was a Native of their Country. *Pindar* makes the *Lacedemonians* to *Dance* after the Mode of the *Hyporchema*. This *Dance* ſeems to have been common to both Men and Women; its moſt excellent Figures were call'd *Proſodiaſic*, and *Apoſtolic*, or *Parthenic*. 'Tis thought that this ſort of *Dancing* took the Name of *Hyporchema* from the Performers preſerving in the Dance ſomething Generous and Manly. The Song which ſucceeded the *Dance*, when all ſtood ſtill, and were

† στσιμα μέλη Carmina quæ chorus ſtando recitabat.

were quiet, was call'd † *Staſimon*. When the *Dancers* mov'd before, and in the Front of the Altar, they obſerv'd this certain Method; (that is) they always went from the Left, to the Right firſt; in imitation of the *Zodiac*, whoſe Motion appears direct in the Heavens, from the Weſt, to the Eaſt; thence, from the Right Hand to the Left, according to the Celeſtial Race. I have the rather mentioned theſe Things, becauſe they contribute to the Illuſtration of a Paſſage in *Virgil*.

* Virgil Æneid. 4.

——————* *Delon naternam inviſit Apollo*
Inſtauratque Choros, mixtique Altaria circum
Creteſque Driopeſque fremunt, pictique Agathyrſi.

† Dryden's *Tranſlation of* Virgil.

† ‘ Like Fair *Apollo*, when he leaves the Froſt
‘ Of watry *Xanthus*, and the *Lycian* Coaſt;
‘ When to his Native *Delos* he reſorts,
‘ Ordains the *Dances*, and renews the Sports.
‘ Where Painted *Scythians*, joyn'd with *Cretan*
‘ Bands,
‘ Before the Joyful Altars join their Hands.

THERE is an Account that *Theſeus* being driven on the Coaſt of *Delos*, from *Crete*, taught the Boys and Youths a *Dance*, which repreſented the Mazes of the Labyrinth; in which the ſeveral Circles were intangled in each other;

other; and this they perform'd before the Altar. *Plato* in his second Book of Laws, says, that other Animals want the Sense of Order and Disorder in their Motion; from the just Composition and Regulation of which, arises Number, and Harmony: But, that *we* having the Gods for our Companions, and in our Conversation, they have given us a Numerous, Harmonious, Sweet, and Delightful Sense, and have taught us Musical Measure; and the several kinds of *Dancing*. The *Choirs*, or *Chorus* of *Dancers* receiv'd their Names from ἀπὸ τῆς Χαρᾶς, that is from Joy. Whence it is apparent, that the first Methods of Education, were from the Help of *Apollo* and the *Muses*; and that an Ignorant Man without Education, was one who knew nothing of the *Ballets*, and *Choirs* of the *Muses*, but the Man of Learning, was he who was well acquainted with them. And Learning was, by them, distributed and distinguish'd into the *Choirs* of *Dancers*; single *Dancing*, and Song. From hence it was that a well learned Man was always suppos'd to have a very great Skill in *Dancing*, and Singing.

FROM

* Lucian Dialog. de Saltatione.

FROM * *Lucian*, and from the Sequel of this Diſcourſe, it will be plain that *Dancing* was (at leaſt) of old, a ſort of Mute Rhetoric; while the *Dancer* by his Geſtures, Motions, and Actions, without Speaking, made himſelf perfectly underſtood by the Spectator, in whom he rais'd the Paſſions of Anger, Pity, Love, Hate, and the like; which was as much as the Poets or Orators could pretend to effect by all the Force of their Tropes, and Figures.

IT is true, that this indeed cannot be ſaid of our Modern *Dancing* in general, eſpecially that which is eſteem'd the fine *Dancing*; and which the Town, even the People of Quality have declar'd ſo publick an Approbation of on the Stage. However, there are ſorts of *Dancing* now in Uſe, which pleaſe Men of Senſe, and Lovers of Imitation; as all thoſe *Dances* wherein Characters are repreſented; as in the *Spaniſh* and *Roman*, wherein are repreſented *Furies*, *Bacchanals*, *Satyrs*, *Clowns*, and ſuch like, in all which the Performers aim at an Imitation of particular Perſons and Natures. In theſe *Dances*, as in Hiſtory-Painting, and in Tragedy, the Compoſer ſhould have regard

gard to the Plot, and Conduct of the Design; to carry on which, every Step, Turn and Figure ought to contribute. But allowing that the Excellence of the Antient Performance is now entirely loſt; yet is not our *Dancing* without its Advantages, both in regard to its Uſe, as a Qualification and an Exerciſe.

IF the Uſefulneſs of a thing may ſerve to determine its real Worth, there is ſcarce any doubt to be made, but that our preſent *Dancing* has as juſt a Claim to Encouragement, as that of the Ancients: Since it is equally a moderate Exerciſe, which preſerves Health, (as will preſently be ſhewn;) and alſo regulates the Carriage; invigorates the active Motion of the Limbs; faſhions the Body with a juſt and graceful Poſition, and enlivens and unbends the Mind.

TO give a Teſtimony of the neceſſary Uſe of it, as a Qualification; I ſhall bring a Domeſtick Authority, which is built on ſo univerſal and eſtabliſhed a Merit, that it can't well be controverted; and that is the Teſtimony of Mr. *Lock*. * 'Since (ſays he) no-'thing appears to me, to give Children 'ſo

* Lock of *Education*, Sect. 67.

'so much becoming Confidence, and 'Behaviour, and so raise them to the 'Conversation of those above their 'Age, as *Dancing*; I think they should 'be taught to Dance, as soon as they 'are capable of learning it. For tho' 'this consists only in outward Grace-'fulness of Motion; yet, I know not 'how, it gives Children manly Thoughts, 'and Carriage, more than any thing.

* Ibid. Sect. 196. ——Again—— * 'Dancing being 'that, which gives graceful Motions, 'all the Life, and above all things 'Manliness, and becoming Confidence 'to young Children; I think it can-'not be learn'd too early, after they 'are once of Age, and Strength ca-'pable of it: But you must be sure 'to have a good Master, that knows 'and teaches what is Graceful and 'Becoming, and what gives a Freedom 'and Easiness to all the Motions of the 'Body. We see the Limbs of a Dan-cer well Instructed, in their greatest force of Motion, whether off or on the Ground, do no ways convulse, twitch, or seem to disorder the beautiful Position of the Parts.

THE above Quotation is of too great Importance, and from too great an Author, to paſs over without a Review, which will be of no ſmall Advantage to the Cauſe, in gaining one Point, (*viz.*) how uſeful the preſent *Art* of *Dancing* is, as a Qualification; and it will no leſs juſtifie the common Practice of moſt People in ſending their Children to be at leaſt initiated in this ſo beneficial a *Science*; and which may be even of Conſequence to their Fortunes: Which I hope will evidently appear, from a thorough Diſquiſition of Mr. *Lock*'s Aſſertions built on Reaſon and Experience.

A MAN muſt have but very little Experience of the World, or have made but very ſuperficial Remarks on Mankind, who has not obſerv'd, that the Education of Children has a very conſiderable and ſtrong Influence on their After Lives.

* *Quo ſemel eſt imbuta recens ſervabat Odorem*
Teſta diu ——— * Horace.

THAT *Tincture which is firſt given to a New Veſſel, will continue a great while.* The Impreſſions that are made in Children are very deep, the

Matter is ſoft, and yields to the Signature; Fancy predominates in them, and whatever is received by that loſes nothing by its Continuance. If therefore you ſuffer a fooliſh ſhamefac'd Ruſticity to prevail over Children, when they are Young, it will ſcarce be poſſible for them to ſhake it off, when they are grown up; which alone may prove an Obſtacle to their Fortunes, and a Check to their Converſation. There is nothing appears to me ſo neceſſary a Qualification in this World, (as the World goes) either to ſecure a Man's own; to advance, and make his Fortune; or to recommend him to the Friendſhip or Eſteem of the Great, and of the Fair, as a *becoming Confidence* well manag'd, and more or leſs exerted, as the Buſineſs you promote, or the Perſon you addreſs to, requires. It is *Inſtar Omnium*, (as I may ſay) too often all the Virtues: For all the fine Accompliſhments of Knowledge, and Wit, never preferr'd the Hundredth part of People in the World, as this one Qualification of a *Modeſt Aſſurance*, or *handſome Confidence*. This gives a Volubility to the Tongue, which by the

Aſſurance

Assurance of the Speaker, often passes for good Sense and Reason, on tolerable Judges. This makes a Man an Advocate in his own Cause; and to push it with that Intrepidity, and promise of Success, that Persons of the highest Stations for Dignity, Wealth, or Power, submit to its Energy and Force. The Courts of Princes; the Gravity, and Authority of Senates; the Pride of great Ministers; the Assemblies of the Fair; are all subject to the agreeably *Bold Man*; and he carries his Point, by a sort of Ascendant, or Superiority of Nature above all Opposers; every thing pays Homage to him, and so he becomes indeed the Framer of his own Fortune. This Quality is an excellent Husband of Moderate Parts; it sets off ev'ry thing to the best Advantage, and plays the Jugler so with other Men's Understanding, that it palms upon 'em Men of very indifferent Parts for Prodigies. This has often made a Smatterer in Rhime, pass for a *DRYDEN*; a Sign-dawber, for a *VANDIKE*, or *KNELLER*; a Petty-fogger, for a *COKE*, or *HARCOURT*; a Pedant, for a *BACON*; a Sophister for

a *MATCHIAVELL*; a Quack, for a *WILLIS*, or *RATCLIFF*; and many other as extravagant Impoſitions on the Men of all Ages are made by a *decent Boldneſs*, and *comely Aſſurance*: Whereas for want of this Qualification, many a Man of Senſe, thro' an habitual and daſtard ſhamefacedneſs, lies unregarded in Miſery, without Hopes of Redreſs. Great Men ſeek not now for retir'd Merit, to encourage, and reward it: But it is the Audacious puſhing Man only thrives, and carries his Cauſe. Now the Foundation of this Virtue of a *Modeſt Aſſurance*, (if I may ſo term it) may be laid in *Dancing*; than *which*, nothing, as Mr. *LOCK* obſerves, appears to give Children ſo much becoming *Confidence*, and ſo to raiſe them to the Converſation of thoſe above their Age: And *this* being fix'd by Learning this *Art* young, ſeldom leaves them when grown up. And by dancing in Company, or ſingly before many Spectators, Children wear off that Diffidence, Fear, and Aukwardneſs, which might be a perpetual *Remora* to their Fortunes; and which is very viſible in Children, that are not

us'd to Company, and want those Advantages; as is plain from those we find in the Country, and retir'd Places; where at the Appearance of a Gentleman, or Lady well-dress'd, with a good Equipage, the Bashful Rusticks all aghast run away, either asham'd or afraid. * *BARCLAY*, in his *Argenis*, has given a pretty Image of this Observation in his *Poliarchus*, whom he distinguishes in his hidden Retreat, among the Villages of *Gaul*, by his Manliness and handsome *Confidence*; and which he gave him as a Mark of his Superior Genius, and commanding Soul; for being found by *Gobrias* playing among the Village Boys, they all ran away as confounded, and afraid at his Approach, except *Poliarchus*, who stood his Ground, with a kind of stern Humility answer'd his Questions, and held Discourse with him, without being daunted by the Presence of a Stranger of an uncommon Port, and Equipage.

* Lib. 4. Cap. 10.

'TIS true, that every Man, who has not had the Advantage of Learning to *Dance*, is not destitute of *Confidence* enough; but then, *that* is owing

ing to his Natural Temper; and therefore ſuch have no Neceſſity of having Recourſe to this *Art*, on that Account; the Remedy is for thoſe, who are naturally Baſhful; which too commonly Men of the beſt Senſe, and brighteſt Underſtanding, are: For while *thoſe* other owe their *Confidence* to their Ignorance; Knowledge ſerves only to make *theſe* more Diffident. Likewiſe tho' it muſt be confeſt, that Examples of this extreme Ruſticity are not ſo frequent in this free Nation of *England*, where the Gentry are not ſo far exalted above the Yeomanry and Peaſantry, as to confine the *Art* of *Dancing* to themſelves; yet it is certain, that for want of a competent Knowledge in this *Art*, and which ſhould have been learn'd when young, the Publick loſes many a Man of exquiſite Intellectuals, and unbiaſs'd Probity, purely for the want of this ſo neceſſary Accompliſhment, *Aſſurance*; while the preſſing Knave, or Fool, ſhoulders him out, and gets the Prize. I have known Men, who have reaſon'd admirably in their Chambers, and with their intimate Friends, who have not been able

to ſpeak a Word either in an Aſſembly, or to a Man of great Poſt and Dignity, tho' their Fortunes depended on it; nay, when it has been ſhewn, and conſider'd, that take away the Trappings and Titles, the Perſon who aw'd them, or the Aſſembly that check'd them, was their Inferior in all Qualifications as Man: Whereas if theſe Gentlemen had been Maſters of that *Aſſurance*, which might perhaps have been attainable by Learning to *Dance* when young, and by *that* being inur'd to Company, to dance before them, and the like, they might have become more ſerviceable both to themſelves and the Publick.

AGAIN, this *Aſſurance*, or *handſome Confidence*, deriv'd from *Dancing*, is alſo a conſiderable Advantage, and an abſolutely neceſſary Qualification, with regard to the *Fair*. The Ladies are of eaſier Acceſs to a Man thus qualified, eſpecially if he arrive at any Excellence in this Art; that gracefulneſs of Motion, which is extremely agreeable to the Eye, ſingularly recommends a Perſon; and that *handſom Confidence*, which proceeds

proceeds from the ſame Cauſe, puſhes that Advantage over the Heart that is ſhook. Perhaps too there may be ſome natural Sympathy betwixt the Lightneſs of the Motions of a graceful *Dancer*, and the Heart and Inclinations of the Fair. Fancy and Imagination are very ſtrong in Women, and whatever hits that agreeably, has a thouſand to one of Succeſs. Reaſon is weak, and they ſeem made more for Pleaſure, than Conduct; and ſince Nature has given to ſome tranſporting Beauties, and irreſiſtable Charms; and Cuſtom has often deliver'd to their Hands the Diſpoſition of conſiderable Eſtates; it is worth the Study of thoſe, who conceive hopes of Advancement in Marriage, to be perfect in thoſe things, which rather move and touch the Fancy, than thoſe which ſtrike the Reaſon. *Owen Tudor* is a Proof of what I have here advanc'd, with whom *Queen Catherine, Henry* the Fifth's Widow, fell in Love, for his *Dancing* at a Ball, where, by chance falling with his Head in her Lap, he ſurpriz'd the Affection of this Queen, which occaſion'd the following Epiſtles.

Owen

Owen Tudor's Epiſtle to Queen *Cath'rin.*

* 'When in your Preſence I was call'd to Dance,
'In lofty Bounds, whilſt I my ſelf advance,
'And in a turn my footing fail'd by hap,
'Was't not my chance to light into your Lap?
'Who would not judge it Fortune's greateſt Grace,
'Since he muſt fall, to fall in ſuch a Place!

* Michael Drayton *Epiſt.*

Queen *Catherin*'s Epiſtle to *Owen Tudor.*

'Incamp'd at *Melan*, in Wars hot Alarms,
'Firſt ſaw I *Henry* clad in princely Arms;
'At pleaſant *Windſor* firſt theſe Eyes of mine
'My *Tudor* judg'd for Wit and Shape divine;
'*Henry* Abroad, with Puiſſance and with Force,
'*Tudor* at Home, with Courtſhip and Diſcourſe,
'He then, thou now, I hardly can judge whether,
'Did like me beſt, *Plantagenet*, or *Tether*,
'A March, a Meaſure, Battel, or a Dance.

NOW, tho' *Dancing* be far from an Irrational Art, as we may find by the Uſe of it, as a Qualification, and as an Exerciſe; yet it is not that which immediately deals with the Rationative Faculty, which is a more Sublime Employment, and agreeable to Philoſophers, and Friends to Speculation. And yet the beſt of Philoſophers *SOCRATES*, and the beſt of Men among the Heathens learn'd to *Dance*; and were frequently in the *Gymnaſia* of that Exerciſe. Beſides, I am apt to believe there

there is ſomething in the Nature of *Dancing*, that ſtirs up thoſe manly Thoughts in Children, for which Mr. *LOCK* aſſigns no Cauſe: For, as an Exerciſe, it gives a briſker Circulation to the Blood; encreaſes the Animal Spirits, and ſtirs up livelier Thoughts; which being aſſiſted by that *handſome Confidence*, ſo remarkably the Effect of *Dancing*, conveys all the Spirit, that the Action has excited, to the Converſation, which is under no Curb or Reſtraint. Beſides, we find that as ſoon as Children are capable of any thing, they are touch'd with Praiſe; and finding themſelves in *Dancing* the Object of all the Beholders Eyes, they are deſirous to pleaſe, and gain their Commendation; which having obtain'd, it gives them Courage, and a good Opinion of themſelves, which naturally produce Forwardneſs, both of Diſcourſe and Behaviour, and *that* gives a Face of Manhood to their Appearance.

THO' what has been here ſaid, in theſe Reflections, may ſeem at firſt view to be rather directed to young Gentlemen, than young Ladies; yet on Conſideration it will appear, that it reaches the

the latter in proportion to their Sex. For tho' Modeſty be the peculiar Grace and Prerogative of that Sex, yet is there a modeſt Freedom and Aſſurance abſolutely neceſſary to ſet off their Perfections, and render them Converſible, and which puts a very viſible Diſtinction betwixt the unpoliſh'd Appearance of a Country Education, and that of Cities and Courts; all the brighter parts of the Sex being loſt in the Baſhful Ruſticity of the former, and Modeſty ſet off, and made more Conſpicuous and Brillant in the latter; by *which*, they are qualified to Converſe with Advantage with Man, for whom they were deſign'd; and enabled to anſwer, confute or allow his Addreſſes, his Arguments, or his Pretenſions: And this neceſſary and *becoming Aſſurance*, they can only derive from *Dancing*; which alſo gives them a graceful Motion and Addreſs, which does not a little add to their natural Beauty, but ſtrengthens and confirms the Conqueſt of their Eyes.

BUT the Uſe of this *Art* will, I believe, ſtill be more viſible, on our Conſideration of it as an Exerciſe; and the

the Benefit which ariſes from it as ſuch, both to the Body, and the Mind.

THAT it was anciently eſteem'd an Exerciſe, there can be no manner of doubt; becauſe it was taught among the other *Gymnaſtic* Arts, and is by *Lucian* preferr'd to all the reſt. * *And whereas* (ſays he) *other Studies yield either only Pleaſure or Profit*, Dancing *alone has both, and heightens the Advantage in being cloath'd in Pleaſure. For is it not a far more delightful Spectacle to ſee* Dancing, *than to behold the Youths at Fiſty-cuffs, and ſtowing all over with Blood; or wreſtling a Fall in the Duſt, when they might with more Safety, Comelineſs and Pleaſure, be ſeen in a* Dance? *The decent Motions of* Dancing *therefore, and the graceful Poſtures of the Body; the Turnings, Steps, Bendings, Riſings and Springs, afford great delight to the Spectators, and no leſs Health to the Performers. For I muſt always believe,* that *to be the moſt valuable and proportionable Exerciſe, which both ſupples the Body, and renders it flexible and pliant to all Poſtures, and gives it likewiſe Strength and Robuſtneſs.*

* Lucian dialog. de Saltatione.

THE

THE Ancient *Persians* had the same Opinion of *Dancing*, that it was a wholsome and noble Exercise; as, from *Duris*, we have it in *Cælius Rhodiginus*. * *But the* Persians *learn to dance, as well as to ride, being of Opinion that this sort of regulated Motion is of extraordinary Use to the increase of the Strength of the Body.* This mentioning of the *Persians*, may excuse the Relation of another Custom of theirs, in relation to *Dancing*, tho' not so peculiarly belonging to this place; and that is, that the Antient Kings of *Persia* were allow'd to Dance only once a Year; and that was on the solemn Festival, and Sacrifice perform'd to his great God *Mithra*, nor was any other *Asiatic* suffer'd that Day to Dance. But to return from this small Digression; perhaps it may be thought necessary first to prove the Expediency of Exercise, as affording Health to the Body, and by Consequence Relaxation, Perspicuity and Vigour to the Mind: For that being prov'd, I do not at all doubt, but we shall easily agree, that *Lucian* had reason to prefer *Dancing* in

* Verum sicuti equitare, ita & saltare discunt Persæ, modulatum id genus, motionem Corporis robori conferre plurimum arbitrari quod septimo Historiarum scribit Duris. *Cælius Rhod. lib.* 18. *Antiq. Lect.*

in this particular above any other Exercise.

THO' it may be presum'd that daily Experience sufficiently informs us, that nothing contributes more to our Health, than the moderate Exercise of the Body; and every Day does almost give us Instances of Diseases cur'd by this agreeable Medecine: And that those Distempers, which baffle the Physician, with all his Herbs and Drugs, have been overcome by moderate Exercise: Yet to satisfie the Curiosity of the nice Enquirer, and to lay a sure and infallible Foundation of the chief Excellence of this *Art*, I shall here endeavour to shew the Reader the real and natural Excellence of Exercise in general; and then I hope to be able to prove *Dancing* to have all those Qualities, which are necessary to give it the Preheminence to all the *Gymnastic* Exercises of the Ancients.

'TIS true that *Asclepiades*, and *Erasistratus* of Old, were such Indulgers of Sloth and Idleness, that they intirely excluded Exercise from the Medicinal Art; of which let us hear *Cælius Rhodiginus*,

diginus. * *Asclepiades* (says he) *seems without Judgment to be too great a Patron of Rest, of whose Opinion almost is* Erasistratus, *for they banish all Exercises, and utterly condemn them: while all other the most skilful Physicians give so large an Approbation to them, that they do not only allow a good Habit of Body to be gain'd from them, but that Health is thence most eminently obtain'd: Since it is so well known how nearly Human Nature is related to them; so that tho' you shut up Children never so close, they generally run about, play and wanton like the Brutes. For every thing is stirr'd up by its own innate Force to those Desires and Endeavours, by which Health and Safety are to be procur'd. But to make some short Remark on this Head;* Galen *gives us at least three Modes or Manners of Exercise, according to the Definition of Motions: For we are either mov'd by our selves, or by an extrinsic Mover, or by Medicines which we take into us. Extrinsic Motion is by Navigation, Riding on Horseback, in Coach, &c. in a Cradle, a Bed, or in Arms. This is the Opinion of* Hippocrates

* Videtur autem inscite &c. Cælius Rhodiginus lib. undec. Antiquarum Lectionum, cap. 3.

pocrates *of Exercise; let Labour be before you Eat: And in his sixth Elucubration of popular Distempers, Labour, Food, Sleep and* Venus *should all be moderately and temperately us'd.* And a little after he gives this Caution, *In Exercise you must have a particular Care not to have your Stomach or Vessels too full of undigested Food, or too great a quantity of Liquids.*

BUT this Point is fully clear'd by Mr. *Fuller* in his excellent Treatise call'd *Medicina Gymnastica*; in his Preface he has these Words, 'As for the Exercise of the Body, which is the Subject of the ensuing Discourse, if People would not think so superficially of it, if they would but abstract the Benefit got by it, from the Means by which it is got, they would set a great Value upon it; if some of the Advantages accruing from Exercise were to be procur'd by any one Medicine, nothing in the World would be of more Esteem than that Medicine would be; but as those Advantages are to be obtain'd another Way, and by taking some Pains, Mens Heads are turn'd to overlook and slight them.

'The

'The habitual encreasing of the natural 'Heat of the Body, is not to be de-'spis'd, but if we consider, that it is 'done without charging Nature with 'any subsequent Load, it ought to be 'more valuable. For, I may by some 'generous Medicine, or a Glass of Wine, 'raise Nature to a great Pitch for a 'time; but then, when these Ingredients 'come to be digested, and resolv'd in-'to their Principles; Nature may be 'more oppress'd with the Remains of 'the Medicine, than she was at first 'reliev'd by it. Therefore if any Drug 'should cause such an Effect as the 'Motion of the Body does in this re-'spect, it would be of singular Use in 'some tender Cases upon this very ac-'count. But then add to this, the 'great Strength which the Muscular 'and Nervous Parts acquire by Exer-'cises; if that could be adequately ob-'tain'd likewise by the same internal 'Means, what a value, what an extra-'vagant Esteem would Mankind have 'for that Remedy, (which could pro-'duce such wonderful Effects? But 'since those Benefits are to be procur'd 'another way; how difficult is it to

'bring People to conceive it? To build 'up ſuch a Belief in the Minds of Men, 'is to raiſe a Structure, the Foundati-'on of which can be laid with no leſs 'difficulty, than the removing of the 'Rubbiſh of a Vulgar Error.

AND a little after the ſame Author proceeds. 'And this moderate Exer-'ciſe, by augmenting the natural Heat 'of the Body, will enrich the Fluids; 'and by encreaſing the velocity of the 'Circulation, every the minuteſt Par-'ticle will be brought much oftner 'to the Teſt of the Strainers, than o-'therwiſe it would have been; ſo that 'both the Venous Fluid, and the 'Spirits, will after an eminent man-'ner be exalted, and as it were recti-'fy'd in the making, *&c.* To this I ſhall only add the very opening of his Diſcourſe on the Power of Exerciſe, and then refer the Reader to the Trea-tiſe it ſelf, which to abridge or alter would be Injuſtice to the Author, and the Cauſe. * 'That the Uſe of Ex-'erciſe (ſays he) does conduce very 'much to the Preſervation of Health, 'that it promotes the Digeſtions, raiſes 'the Spirits, refreſhes the Mind, and

* *Page* 1.

'that it ſtrengthens and relieves the 'whole Man, is ſcarce diſputed by 'any; but that it ſhould prove cura-'tive in ſome particular Diſtempers, and 'that too, when ſcarce any thing elſe 'will prevail, ſeems to obtain little 'Credit with moſt People, *&c.* Here he proceeds to prove, and I think beyond Contradiction, if Demonſtration be ſo, that Exerciſe not only preſerves but reſtores Health; at leaſt, in the Conſumption of the Lungs, (provided it be moderate) one Species of the Dropſie (that is) *Anaſarcous* kind; and the *Hypocondriacal* Diſtemper, or *Hyſterick* Caſe.

'TIS true this Author does not mention *Dancing* among his Exerciſes; he only treating of *Riding*, *Chaſing*, and the Cold Bath. But what we find not in him on this Head; * *Hieronymus Mercurialis* in his Chapter entitled the Effects of *Dancing*, *&c.* has, in as ample, and full a manner as we can deſire. Which obliges me to give the Reader a ſmall Abſtract of them.

* De Arte Gymnaſt. lib. 5. cap. 3. & lib. 2. cap. 3. 11.

AFTER having compar'd the *Dancing* of the Ancients with the *Dancing* of his Time, he thinks the Ancients

uſed *Dancing* more wiſely, and properly, as an healthful Exerciſe, than we do now-a-days; for we *Dance* after Supper, too ſoon for a natural Digeſtion; we *Dance* and Revel in the Night, which is the moſt proper for Reſt, and Sleep, and which the Ancients rarely did; neither do we uſe ſo much Moderation in our *Dancing*, which makes it oftner an Incitement to Luſt. We *Dance* all Weathers, in an obſcure, cloudy, and deprav'd Air; whereas we ſhould chuſe the moſt ſerene and lucid temperate Day for it. Neither would he have *Dancing* uſed as an Exerciſe if the Weather be too cold, too hot, or too dry; he thinks if it be us'd in too cold Weather, that it will open the Pores to admit the greater Cold, which can ſcarce fully be conquer'd by Exercife; and that in a very hard Winter a Man had better ſit ſtill than uſe any Exercife that will make him Sweat; and if the Weather be too hot, or too dry, he thinks that *Dancing* will open the Pores too much, and ſoon end in Laſſitude, which he would by all means have avoided in all Exerciſes for Health. He thinks the

Spring and Autumn more proper for *Dancing*, than Summer or Winter.

HE divides *Dancing* into three ſeveral ſorts, *viz.* the *Cubiſtic*, *Orcheſtic* and *Sphæriſteric*.

THE *Cubiſtic* is a ſort of *Dancing* like * Tumbling, and us'd for the Diverſion of Spectators; and *Mercurialis* eſteems this ſort of Dancing as uſeful in ſtrengthning the Arms and Thighs, and in making the Body flexible; but yet prejudicial to the Head and Bowels, as diſturbing the latter, and driving Humours to oppreſs the former; it alſo makes the Back and Joynts to ſuffer by frequent Flexions.

THE *Orcheſtic* was anciently us'd for Pleaſure, Exerciſe, Health and Vigour; and ſometimes for Luſt: At firſt us'd in the Publick Streets by young Men and Maidens, and ſome of the Elder ſort; thence tranſlated to the Theatre or Stage, whereon the *Chorus* among the *Greeks* danc'd; afterwards taught and practis'd in the *Paleſtra*, or † *Gymnaſia* improv'd at Rome. *They were not ſingle Edifices, but a kind of Buildings united, being ſo Capacious as to hold many Thouſands of People at once, and having room enough for Philoſophers, Rhetoricians, and the Profeſſors of all other Sciences, to read their Lectures; and Wreſtlers and Dancers, and all other that would exerciſe at the ſame time without the leaſt Diſturbance or Interruption,* Potters Antiq. V. 1. p. 38.

* *Of this ſort of* Dancing *was that perform'd here in* England *by the Sieur* Allard, *on the Stage in the Theatre in* Drury-Lane.

† Gymnaſia *are ſaid to have been firſt in uſe at* Lacedemon, *but were afterwards very common in all the Parts of* Greece, *and imitated very much, augmented, and*

nasia, publick Places for Wrestling, *Dancing*; or Schools for Feats of Activity (which were distinguish'd from the *Gymnasia* of Philosophy, where the *Platonic* and *Peripatetic* Philosophy, were taught.) Of this sort of *Dancing* (which was esteem'd honourable and delightful) an infinite number of *Dances* were compos'd, according to the different Genius and Manners of Countries, and their * Inhabitants.

* *This Dancing is what we chiefly use on our Stage, at our Balls, and in our Publick and Private Meetings.*

IF the Motion (says *Mercurialis*) or Gesticulation, in this *Dancing*, respect the Hands or Feet; it is good for attenuating evil Humours, opening the Thorax, facilitating Respiration, helping Concoction, driving away the Head-ach, relieving Men in Vertiginous, Epileptic and Cholic Cases; and if it be accompanied with the Motion of the whole Body, so as to cause a gentle Heat, he deems it very strengthning for weak Hams or tott'ring Feet; and very useful for driving down the Stone in the Kidneys, and expelling it out of the Bladder; provided it be not carried on with too great Violence, or frequent Roundings or Rotations, which are bad for those who are subject to Swimmings

in

in the Head, or have weak watry Eyes.

BUT then, he would by no means have Women with Child uſe it, unleſs very gently and ſparingly, as apt to cauſe Abortion and Miſcarriage. For this he quotes *Hippocrat. lib. de nat. pueri*, who adviſed a Songſtreſs, (who had a mind to make an Abortion for fear of Scandal) to Dance frequently; and the Effect was that ſhe miſcarried.

HE thinks the moſt diverting *Dances* bad for ſuch who have Conſumptions, either an Atrophy, or the waſting of the Lungs, or their Blood much impoveriſh'd, and adviſes 'em rather to Riding if they can bear it.

THE *Sphæriſteric Dancing* was a kind of Orbicular Movement accompanied with a toſſing and catching of Balls; an uſeful Exerciſe to Youth, and not diſagreeable to the Beholders: Concerning which the Author (*Mercurialis*) makes particular mention. So far *Hieronymus Mercurialis*.

Σφαιριστήριον was a Place appointed in the Gymnaſia for divers Exerciſes, but more eſpecially for Dancing with the Ball. Pott. Antiq. Vol. 1. p. 38.

BY what has been ſaid we may obſerve, that as nothing is better or more healthful than Exerciſe moderately uſed; ſo,

ſo, on the other hand, there is not any thing more prejudicial, when uſed unſeaſonably or violently; for it then conſumes the Spirits and Subſtance, refrigerates the Body, *&c.* as * *Fernelius* has it out of *Galen*, Path. lib. 1. cap. 16. Neither (as it is before obſerv'd) is Exerciſe good on a full Stomach; and *Fuchſius*, *Bayerus* and *Crato* exclaim, and inveigh much againſt it, as corrupting the Meat in the Stomach, a great Enemy to Digeſtion, and the Introducer of many Diſeaſes.

* Burton's *Melancholies, p.* 53.

GALEN prefers Exerciſe before all Phyſick, Rectification of Dyet, or any Regimen in what kind ſoever. And † Sir *Thomas Elyot*, after having treated of ſundry Forms of Exerciſe, neceſſary for every Gentleman, and recommended the Studying of *Galen*'s Treatiſe *de Sanitate tuenda*; ſhews that *Dancing* is a pleaſant Exerciſe, and by no means to be reprov'd. *Fulgentius*, out of *Gordonius de Conſerv. vit. hom. lib.* 1. *cap.* 7. terms Exerciſe, a Spur to a dull ſleepy Nature; a Comfort to the Members; Cure of Infirmity; Death of Diſeaſes; and Deſtruction of all Miſchiefs and Vices.

† *Sir* Tho. Elyot's *Governor, Book* 1. *Chap.* 16, 17, 18, 19.

IF

IF therefore among Exercises, those are to be preferr'd that are gentle and moderate; I doubt not but *Dancing* will have the Pre-eminence to all others; than *which* no Exercise contributes more to the Preservation of our Healths, adds quicker Strength to the whole Body, or increases more the natural Heat; and I may conclude this Chapter, by what has been already said on this Subject, that *Dancing* is an *Art*, both delightful, useful and profitable; it fashions the Body, and unbends the Mind; it preserves the Health by its moderate Exercise; it is pleasing to the Young, agreeable to the Old, and necessary for all, provided it be used modestly, as to Time and Place, and without any vicious Intentions.

CHAP.

CHAP. II.

Objections againſt DANCING.

MANY *Authors*, Councils and *Fathers*, have inveigh'd againſt and cenſur'd *Dancing*, as Effeminate, and unworthy the Gravity of a Man; as being a Recreation and Ceremony invented by the Heathens, and having its Riſe and Original from *Gentiliſm*; and ſome again, as being Old and Peeviſh, and paſt it themſelves, cavil at ſuch Youthful Sports and Diverſions in others; and ſome out of a prepoſterous and miſtaken Zeal, object many trifling Arguments againſt *it*, and becauſe ſometimes an ill Uſe is made of *it*, would therefore utterly aboliſh it.

St. *AUGUSTINE* ſays, *Melius eſt fodere, quam ſaltare.* *'Tis better to Dig than 'Dance.* And * *Cicero*, that *no Man Dances unleſs he be Drunk or Mad.* † *Petrarch* calls *it*, *the Spur of Luſt*, and *a Circle of which the Devil himſelf is the Center.*

* Nemo fere ſaltat ſobrius, niſi forte inſanit.

† Incitamentum Libidinis. Choræa, Circulus ejus centrum Diabolus,

THE

THE third Council of *Affrick*, *Canon the 27th*; The third Council of *Toledo*, *Can. the 23d*, and the Council of *Arles*; *Nazienzen*, *Oratio* 48. p. 196, 197. *Cyrillus Hierusolomitanus*, *Catech. Mystag.* with many other *Councils* and *Fathers*, prohibit and condemn *Dancing* and Singing at Marriages, Festivals, or other Publick Rejoycings; giving *Dancing* the Epithets of *mix'd*, *Effeminate*, *Lascivious*, *Amorous*, *Lust-exciting* and *dangerous Incendiary of Lust*; and an Occasion of and Preparative to Whoring, Adultery, Wantonness, and all Effeminate Lewdness.

SALUST (say some) lays *Dancing* as a Brand of Infamy on *Sempronia*. † *SEMPRONIA was taught to Dance more exquisitely, than was convenient for an honest Woman.* *Macrobius* informs us, that Skill in *Dancing* was reputed Infamous and Dishonest among the *Romans*; but at the same time says, that the Sons of Noblemen, and Daughters, being yet Virgins, did reckon *Dancing* among their other serious Studies.

† Sempronia docta fuit saltare elegantius quam necesse est probæ.

COR-

* Vanity of Arts and Sciences.

* CORNELIUS AGRIPPA says, that 'Dancing, were it not set off 'with Musick, would appear the great-'est Vanity of Vanities, the rudest, 'most nonsensical and ridiculous Sight 'in the World.

CICERO reproach'd *Gabinius* for Dancing. *Saltator ille, Catilinæ Consul.* *Tiberius* drove the *Dancers* out of *Rome*. *Domitian* expell'd any Senator that had been seen to *Dance*. *Alphonsus*, King of *Arragon*, blam'd the *Gauls* for delighting so much in *Dancing*; and *Moses*, the Prophet, was enrag'd at seeing the Children of *Israel* Dance. I beg leave to conclude these Objections against *Dancing*, with the Censure of the *Waldenses* and *Albigenses*, which I shall transcribe at large, to shew how weak and trivial their Arguments are; and also, that when People, out of a Puritanical Zeal, resolve to Censure or inveigh against any particular thing, they will not fail finding Means and Arguments, tho' in themselves poor and ridiculous, to prove it to be a Breach of all that is good or holy; as, I hope, will evidently appear

pear by this rash and malicious Censure of the *Waldenses*, &c.

* *A* DANCE *is the Devil's Procession, and he that entreth into a Dance, entreth into his Possession. The Devil is the Guide, the middle, and end of the Dance. As many paces as a Man maketh in Dancing, so many paces doth he make to Hell. A Man sinneth in Dancing divers ways; as in his Pace, for all his Steps are numbred; in his Touch, in his Ornaments, in his Hearing, Sight, Speech, and other Vanities. And therefore we will prove first by the Scripture, and afterwards by divers other Reasons, how wicked a thing it is to Dance. The first Testimony we will produce, is that we read in the Gospel,* Mark 6. *It pleased* Herod *so well, that it cost* John Baptist *his Life. The second is in* Exodus 32. *When* Moses *coming near the Congregation saw the Calf, he cast the Tables from him, and brake them at the foot of the Mountain, and afterwards it cost three and twenty thousand their Lives. Besides the Ornaments which Women wear, are as Crowns for many Victories which the Devil hath gotten against*

* *History of* Waldenses *and* Albigenses, *Part the 3d, Book the 2d, Chap. 9. Page 63. to 68.*

againſt the Children of God. For the Devil hath not only one Sword in the Dance, but as many as there are beautiful and well-adorn'd Perſons in the Dance. For the Words of a Woman are a glittering Sword. And therefore that Place is much to be fear'd, wherein the Enemy hath ſo many Swords, ſince that one only Sword of his may be feared. Again, the Devil in this place ſtrikes with a ſharpned Sword; for the Women come not willingly to the Dance, if they be not painted and adorned; the which Painting and Ornament is as a Grindſtone upon which the Devil ſharpneth his Sword. They that deck and adorn their Daughters, are like thoſe who put dry Wood to the Fire, to the end it may burn the better: For ſuch Women kindle the Fire Luxury in the Hearts of Men; as Samſon's *Foxes fired the* Philiſtins *Corn, ſo thoſe Women have fire in their Faces, in their Geſtures and Actions, their Glances and wanton Words, by which they conſume the Goods of Men. Again, the Devil in the Dance uſeth the ſtrongeſt Armour that he has, for his moſt powerful Arms are Women; which is made*

plain

plain unto us, in that the Devil made choice of the Woman to deceive the first Man. So did Balaam *that the Children of* Israel *might be rejected. By a Woman he made* Samson, David *and* Solomon *to Sin. The Devil tempteth Men by Women three manner of ways; that is to say, by the Touch, by the Eye, by the Ear. By these three means he tempteth foolish Men to Dancings, by touching their Hands, beholding their Beauty, hearing their Songs and Musick. Again, they that Dance break that Promise and Agreement, which they have made to God in Baptism, when their Godfathers promise for them, that they shall renounce the Devil and all his Pomp; for Dancing is the Pomp of the Devil, and he that danceth maintaineth his Pomp, and singeth his Mass. For the Woman that singeth in the Dance is the Prioress of the Devil, and those that answer are Clerks, and the Beholders are the Parishioners, and the Musick are the Bells, and the Fidlers the Ministers of the Devil. For as when Hogs are strayed, if the Hogheard call one all assemble themselves together: So the Devil*

causeth one Woman to sing in the Dance, or to Play on some Instrument, and presently all the Dancers gather together. Again, in a Dance a Man breaks the Ten Commandments of God. As first, Thou shalt have no other Gods but me, &c. For in Dancing a Man serves that Person whom he most desires to serve, and therefore saith St. Hierom, *every Mans God is that he serves and loves best. He Sins against the Second Commandment when he makes an Idol of that he loves. Against the Third, in that Oaths are frequent among Dancers. Against the Fourth, for by Dancing the Sabbath-day is prophaned. Against the Fifth, for in the Dance the Parents are oft-times dishonour'd, when many Bargains are made without their Counsel. Against the Sixth, A Man kills in Dancing; for every one that standeth to please another, he kills the Soul as oft as he perswadeth to Lust. Against the Seventh, for the Party that danceth, be he Male or Female, committeth Adultery with the Party they Lust after; for he that looketh on a Woman to Lust after her, hath already committed Adultery in his Heart. Against*

gainſt the Eighth Commandment, a Man ſins in Dancing, when he withdraweth the Heart of another from God. Againſt the Ninth, when in Dancing he ſpeaks falſly againſt the Truth. Againſt the Tenth, when Women affect the Ornaments of others, and Men covet the Wives, Daughters and Servants of their Neighbours. Again, a Man may prove how great an evil Dancing is, by the multitude of Sins that accompany thoſe that Dance; for they Dance without meaſure or number. And therefore ſaith St. Auguſtine, *the miſerable Dancer knows not, that as many Paces as he makes in Dancing, ſo many Leaps he makes to Hell. They Sin in their Ornaments after a five-fold manner. Firſt, in being proud thereof. Secondly, by inflaming the Hearts of thoſe who behold them. Thirdly, when they make thoſe aſhamed that have not the like Ornaments, giving them occaſion to covet the like. Fourthly, by making Women importunate in demanding the like Ornaments of their Husbands. And Fifthly, when they cannot obtain them of their Husbands, they ſeek to get them elſewhere by Sin. They Sin, by*

ſinging and playing on Inſtruments, for their Songs bewitch the Hearts of thoſe that hear them with temporal Delight; forgetting God, uttering nothing in their Songs but Lies and Vanities. And the very Motion of the Body which is uſed in Dancing, gives Teſtimony enough of evil. Thus you ſee that Dancing is the Devil's Proceſſion, and he that entreth into a Dance, entreth into the Devil's Poſſeſſion. Of Dancing, the Devil is the guide, the middle and the end; and he that entreth a good and wiſe Man into a Dance, cometh forth a corrupt and wicked Man. Sarah *that holy Woman was none of theſe.*

THUS far the *Waldenſes* and *Albigenſes*; and thus have I ſumm'd up the main Objections againſt *Dancing*; in which, tho' I have not quoted all the particular Authors or Expreſſions, I have met with, that inveigh againſt Dancing; yet have I laid down in theſe Objections the whole Subſtance, and Matter of their Cenſure. I ſhall now endeavour, as well as I can, to Anſwer theſe Objections, and to defend Dancing from theſe Aſperſions which Malice,

lice, Puritaniſm, miſtaken Zeal, and peeviſh Old Age, have alledg'd againſt it.

CHAP. III.

Objections againſt DANCING *Anſwer'd.*

THESE *Authors*, *Councils*, and *Fathers*, who ſo bitterly inveigh againſt, and condemn *Dancing*; do not (in my Opinion) ſeem to diſallow of *Dancing* it ſelf, but the Abuſe of it; as may be plainly obſerv'd from the Epithets given to it by them, *viz. Laſcivious*, *Immodeſt*, *&c.* as alſo the Uſe of it on *Sundays*, and other unſeaſonable times; for otherwiſe when modeſtly us'd, as *Lucian* ſays, it is an honeſt Recreation; the beſt and pleaſanteſt Diverſion belonging to Man; it is an elegant thing which enlivens the Mind, exerciſes the Body, delights the Spectators, and teacheth many agreeable Geſtures, affecting the Ear, Eye, and Soul it ſelf. For altogether to diſapprove and condemn *Dancing* becauſe it is ſometimes abus'd, and

made a Bawd to ill Designs; they may as well, with *Lycurgus* and *Mahomet*, cut down all the Vines, and forbid Drinking of Wine, becauſe it ſometimes occaſions Drunkenneſs. And tho' it was, as they ſay, a Heathen Invention; yet it was practiſed by the Generality of almoſt all the Nations upon Earth, and thoſe the moſt Generous and Civiliz'd; and *it* was brought (as I have before ſaid) into the Solemnities of their Religion. The *Phrygians* had their *Corybantes*: The *Cretans* their *Curetes*. In *Delos* nothing Sacred was ſcarce ever perform'd without it. The *Indian Brachmans* Morning and Evening *Dancing* did adore the Sun. The *Egyptians*, *Æthiopians*, and ruder *Scythians*, and the politer *Greeks*, ſcarce entred upon any thing that was ſolemn without it. And the *Romans* had their *Salii*, *&c.*

THE Ancient Philoſophers commended *Dancing*; inſomuch that *Socrates*, the wiſeſt of all the *Greeks* in his time, and from whom all the *Sects* of Philoſophers, as from a Fountain, were deriv'd, was not aſham'd to account *Dancing* among the ſerious Diſciplines

ſciplines for the commendable *Beauty*, for the *apt* and regular Motion, and for the skilful and elegant Diſpoſition, and Faſhioning of the Body. *Seneca* tells us, that the great *Scipio* was not aſhamed, (according to the Cuſtom of the *Ancients*) at Plays, and Solemn Feſtivals, in a Manly-wiſe, to trip it up and down. Even among the *Jews*, where the Oracles of God were extant, we find it uſed among the Rites and Exercíſes of their Religion, and upon occaſions of Extraordinary Joy.

* 'AND albeit that Divines uſu-
'ally have in their Mouths the Saying
'of that noble Doctor, St. *Auguſtine*,
'that *better it were to Delve, or go to*
'*plough, on the* Sunday, *than to Dance*;
'yet (ſays Sir *Thomas Ellyot*) 'tis ob-
'ſervable that this might be ſpoken of
'that *kind of Dancing* which was
'*uſed* in St. *Auguſtine's time*, when e-
'very thing within the Empire of
'*Rome declin'd* from their *Perfection*,
'and the *old manner* of *Dancing* was
'*forgotten*, and none *remain'd* but
'that *which* was *laſcivious*, and cor-
'rupted the Minds of them that Danced.
'Alſo, at that *time*, Idolatry was not

* *Sir* Tho. Elyot's *Govern. Book* 1. *chap.* 19.

'*clearly extinct*; and perchance *Solemn Dances* which were celebrated 'unto the *Paynims falſe Gods*, were yet 'continu'd; foraſmuch as in all places 'the *pure Religion* of Chriſt was not '*firmly eſtabliſh'd*, and the Paſtors and 'Curates did *wink* at ſuch *Recreations*, 'fearing if they *ſhould haſtily* have *re-*'*mov'd* it, and induc'd ſuddenly the '*Severity of God's Laws*, they *ſhould* '*ſtir* the People thereby to a general '*Sedition*, to the imminent *Danger* 'and Subverſion of *Chriſt's Holy Reli-*'*gion*, late *ſown* among 'em, and not 'yet *ſufficiently rooted*. Wherefore the 'wiſe and diſcreet Doctor St. *Auguſtine* 'uſing the *Art of an Orator*, wherein 'he was right excellent, omitting all 'rigorous Menace or Terror, diſſuaded 'em by the moſt *eaſie way* from that 'kind of *Ceremony* belonging to *Idola-*'*try*, preferring before it *bodily Occu-*'*pation*, which is *neceſſary* for Man's 'Suſtenance, thereby aggravating the 'Offence to God that was in *that Ce-*'*remony*, ſince *Occupation* which is 'neceſſary for Man's Suſtenance, and 'in due times *Virtuous*, is notwith-'ſtanding *prohibited* to be *uſed on the*

Sundays

'Sundays. And yet in these Words 'of this noble Doctor, is not so *gene-* 'ral dispraise to *all Dancing* as some 'Men do suppose. And that for two 'Causes: First, in this Comparison 'he *preferreth not before* Dancing, or 'joineth thereto any *vitious Exercise*, 'but annexeth it with *tilling* and *dig-* 'ging of the Earth, which be *Labours* 'incident to Man's *living*; and in 'them is *contained* nothing that is *vi-* 'tious. Wherefore the pre-eminence 'thereof above Dancing qualifying the 'Offence, they being done out of *due* 'time, that is to say, in an *Holiday*, 'concludeth not Dancing to be at *all* 'times, and in *every manner unlawful* 'or *vicious*; considering that in cer- 'tain *Cases* of *Extreme* Necessity, Men 'ought both Plough and Delve with- 'out doing to God any *Offence*. Also 'it shall seem to them that seriously do 'examine the said Words of St. *Au-* 'gustine, that he doth not prohibit 'Dancing *so generally* as it is taken, 'but only such *Dances* as were *Super-* 'stitious, and contain'd in them a *Spice* 'of *Idolatry*, or else did with *unclean* 'Motions, or *Countenances*, irritate the

'Minds

'Minds of the Dancers to unnatural 'Luſts; or by Ditties of wanton Love 'and Ribaudry, in Honour of *Venus*, 'Mars and *Bacchus* encreaſe Fornica-'tion and Adultery.

IT may be ſaid of *Dancing*, as of all other honeſt Recreations; that they are like Fire, good and bad; and I cannot conceive any Inconvenience in *Dancing*, provided it be done or perform'd at ſeaſonable Times, and by fit Perſons. Our Judges, greateſt Councellors and Stateſmen; as well as the Ancient Senators, at ſome peculiar Times *Dance*. The greateſt Generals (as *Quintilian*, *Æmilius Probus*, and *Cælius Rhodiginus*, have prov'd at large) uſed in *Greece* and *Rome*, *Cantare & Saltare*. *Lucian*, *Macrobius* and *Atheneus*, have writ juſt Tracts in Commendation of it. In this Age it is in great Eſteem in all the Countries of the * World, and *Alexander ab Alexandro* hath prov'd at large, that among the *Barbarians* themſelves nothing was more pretious. *Plato* in his Commonwealth would have *Dancing Schools* to be maintain'd, that young Girls might meet, get acquainted, ſee one another, and

* Cantatur & Saltatur, apud omnes Gentes aliquo ſaltem modo. (Quintilian.)

and be ſeen. Yet there is a Medium in all things; and tho' *Dancing* be a pleaſant and innocent Recreation, when modeſtly uſed; yet may *it* (and ſo may the moſt holy things) be perverted, and made a Property for ill Deſigns. But to proceed,

MIRIAM, the Siſter of *Aaron* and *Moſes*, put her ſelf at the Head of all the Women of *Iſrael*, and led the Maids their *Dance*, with her Timbrel in her Hand; in which they ſung the ſame Song that the Men had ſung, as you may ſee in *Exodus*, where you read thus: * *And* MIRIAM *the Propheteſs, the Siſter of* Aaron, *took a Timbrel in her Hand, and all the Women went out after her with Timbrels and with Dances. And* Miriam *anſwer'd them, Sing ye to the Lord*, &c. † Mr. *Baile* is of Opinion that *Miriam* began and ſet the Song, and led the *Dance* of the Women, as *Moſes* is ſuppos'd to lead up and direct the Muſick of that of the Men; and that theſe *Chorus*'s anſwer'd one another. A * Modern *French* Poet fancies, that this great Prophet plac'd himſelf in the middle of the two Chorus's, and diſtributed the Parts of the

* Exodus, *chap.* 15. *v.* 20, 21.

† Baile's *Hiſtor. Diction. p.* 1185. *remark* B.

* *A Jeſuit of* Lyons *call'd* Antonius Milliæus.

the Song, and kept time with his Rod. A Deſcription of the Habit and Geſtures of *Miriam* may be ſeen in this Paſſage of *Father Menetrier*. * ‘ After the ‘ Paſſage through the Red Sea, *Moſes* ‘ and *Miriam* his Siſter, to thank God ‘ for the Preſervation of his People, ‘ and the Deſtruction of the *Ægyp*- ‘ *tians* who were drown'd in the Pur- ‘ ſuit of them, made two great *Cho*- ‘ *rus*'s ſeparated from one another; the ‘ one of Men, and the other of Wo- ‘ men, and danced to the Tune of a ‘ Song which makes the 15th Chapter ‘ of *Exodus*, a Song of Thankſgiving. A Modern Poet has elegantly deſcrib'd this *Dance* in the 6th Book of his *Poem* Entitled *Moſes viator*.

* Menetrier *of Ancient and Modern Songs*, p. 9. &c.

* *Nunc igitur memores animos ad Carmina mecum*
Adjicite; alternas ſubſultent caſtra choreis;
Littoræ divinas referant ad ſidera laudes.
Sic fatus jubet in partes diſcedere turmas,
Adverſiſque choris medius, geſtumque, modoſque
Dividit, & virgâ modulans præ it Enthea verba.
Hæc poſtquam ſaltata Viris, modulataque Vate
Chironomo, paribus ſtimulis agit impetus idem
Hæbreas cantare nurus, Diamque † Pronæam
Tinnula concuſſis ad tympana pſallere ſiſtris.
Proſiluit ſancto Moſis ſoror excita Phœbo,
Prætexta lambente pedes, cinctuque modeſto
Caſtigante ſinus: volat alto vertice Sindon
Carbaſina, & Zephyros Zona retinente coërcet,

* Antonius Milliæus. li. 6. Moſis Viatoris.

† Προνοίαν Minervam, ſeu Πρόνοιαν Providentiam.

Sub-

Subtileſque tument telæ pellentibus auris,
Cærula jam niveos compeſcit tænia crines,
Saltibus extremæ volitant per tempora Vittæ,
Aſſultant digitiſque pedes, pulſuque moventur
Ora, Pedes, digitique pari, non mollia ceſſant
Brachia, non humeri, aut cervix, à corpore toto
Vox ſonat, & cunctis loquitur Simphonia membris.
Exiliunt paribus ſtudiis examina matrum,
Virgineique greges, hæ ſiſtra ſonantia pulſant,
Hæ citharas & plectra movent, hæ nobila carpunt,
Nec vultus torſiſſe pudor, caſta omnia caſti
Obſequiis decorat pietas. Jocabethia virgo
Inchoat, & geſtu cantum comitante figurat.

'Let *Jacob*'s Sons their chearful Voices raiſe
'In grateful Hymns, to their Preſerver's Praiſe.
'Let the glad Dance attend th' Harmonious Sound,
'And Shouts of Joy from Earth to Heav'n rebound,
This when the Chief had ſaid, on either ſide
The Troops obedient to Command divide;
He with his Rod directs th' attending Quires,
And firſt begins the Song, which Heav'n inſpires.
Soon as the Men the holy Dance had done,
The *Hebrew* Matrons the ſame Rites begun;
With equal Joy the ſolemn Sports renew'd,
And to their Timbrels ſung *the Sovereign Good.*
Firſt did the Siſter of the Seer advance,
Inſpir'd by holy Zeal, and lead the Dance.
Her modeſt Garment with a comely Pride
Falls to her Feet, and does her Boſom hide;
A Silken Saſh luxuriantly behind
Flows from her Head, and ruffles in the Wind.
This to her Waſte her Virgin Zone with-holds,
Whilſt the ſoft *Zephyrs* fill the ſwelling Folds.
Her numerous ſnowy Locks blue Fillets tye;
The holy Treſſes round her Temples fly,
And with each Movement of the Dance comply.

At

At the ſame touch of the harmonious Lyre,
The Head, the Fingers, and the Feet conſpire,
To take their Parts, and form a moving Quire.
Each Sympathetick Member vocal grows,
And *Symphony* from ev'ry Geſture flows.
With like Devotion do the Matrons join,
And holy Virgins in the Rites Divine.
An equal Zeal does ev'ry Breaſt inſpire;
Theſe touch the Lute, and Theſe the trembling Lyre.
On ev'ry ſide their buſie Eye-balls rowl,
And ſpeak the ſacred Raptures of their Soul.
Miriam, preſiding o'er the Female Throng,
Begins, and ſuits the Movement to the Song.

* *MENETRIER* ſays this Song is the moſt Ancient Song we have; and the greateſt part of the Interpreters of this Song are of Opinion that it is the firſt Compoſition in Muſick, † *&c.* The Reader, I hope, will pardon my introducing in this place a Paſſage out of *Spencer*, ſince it ſo partly deſcribes in in ſome meaſure the afore-mentioned Dance.

* Menetrier's *Repreſentations on Muſick*, p. 9, 10.

† *See* Baile's *Dict. p.* 1125.

† ‘ *Soon after them all Dauncing on a Rowe*
‘ *The Comely Virgins came, with girlonds dight,*
‘ *As freſh as Flowers in Meadow Green doe growe,*
‘ *When Morning Dew upon their Leaves doth light;*
‘ *And in their Hands ſweet Tymbrels all vpheld on*
‘ *hight.*
‘ *And them before the fry of Children young*
‘ *Their wanton Sports, and childiſh Mirth did play,*
‘ *And to the Mayden's ſounding Tymbrels ſung*
‘ *In well attuned Notes a joyous Lay*, &c.

† Spencer's *Fairy Queen*, lib. 1. cant. 12. Stan. 6, 7.

BESIDES

BESIDES this Story of *Miriam*, there are several Places in the Scripture that not only allow of * *Dancing*, but by which *Dancing* appears even a Duty; since God himself commands us to praise him with Cymbals and *Dances*: *Jeptha*'s Daughter met her Father with a *Dance*. And *David* danc'd before the Ark; his pious Zeal transporting him to this Corporeal Exultation. Again, when the Prophet *Jeremiah* foretold the return of the *Jews* from Captivity, † and begins to reckon the Joys that should ensue; among the rest he tells them, *The Virgins shall rejoice in the Dance*. The *Latin* hath it *in Choro*, and without doubt, *that* did often consist of Men and Women together, as well as Virgins comprehend both Sexes. If *Dancing* therefore were unlawful, God would not allow of being serv'd by it, nor would *Solomon* have told us, there is *a Time to Dance*.

* See Feltham's resolves. S. Dan.

† Jeremiah 31.

IT is not therefore, nor can it be, the Matter and Thing it self, that is condemn'd; but the Manner and corrupt Abuse of it.

I DO not find that *Salust* twitted *Sempronia* purely for her *Dancing*, but for

for her doing it more Artfully than an honeſt Woman ought. And 'twas upon this account *Gabinius* was alſo reproach'd. *Cato* accus'd *Lucius Muræna* for *Dancing* in *Aſia*; and *Cicero*, who undertook his Defence, ſaid, he durſt not maintain it to be well done, in reſpect to the Circumſtances, but he was ſure he did not do it conſtantly; as if the uſing it but ſometimes were a kind of Juſtification: And in this Senſe was his Saying, *Nemo ſaltat ſobrius*, &c. taking it to be allow'd Doctrine, that, *Aliquando dulce eſt inſanire in loco.* *'Tis pleaſant to be frolick in Seaſon.* As to the Prophet *Moſes*, he was not angry at the *Dancing* of the Children of *Iſrael* about the Golden Calf, but at the Idolatry.

APPIUS CLAUDIUS approves of Dancing; and *Homer* ſays, *Dancing* is an Appendix, and part of a Feaſt, inſomuch that an handſome Entertainment cannot be given without it. * In the Sports inſtituted by *Nero*, an ancient, noble and rich Lady, one *Æliamatula* danced at 120 Years old. † *Caligula* reſtor'd the Dancers baniſh'd by *Tiberius*, and danc'd much him-

* Xiphilin.

† *See* Dion *in his Life.*

himself; and one Night summon'd the Senators to consult about weighty Matters, and then began a *Dance*. † And if *Plato* refus'd to Dance before *Dyonysius* at a Banquet, *Aristippus* the Philosopher was a better Courtier.

† Laert. l. 2. c. 8.

TO Dance too exquisitely, is, I must own, too laborious a Vanity; and to be totally ignorant of it, and of that Carriage, Behaviour, Fashion and Address, gain'd by learning it; shews (on the other hand) a Man either Stoical, or but meanly bred, or not us'd to Conversation. The best therefore is a kind of Artful Carelessness, as if it were a natural Motion, without a too curious and painful practising.

THAT there have been several Enormities occasion'd by it, is not a sufficient Argument against it; for I have read and heard, that even at Sermons Scenes of Debauchery have been contriv'd; and Churches, as well as *Dancing Schools*, have been made use of as a *Rendezvous* for Intreaguing and Lascivious Assignations. But if *Dancing* conduces to the fashioning and improvement of Behaviour, and the comely Carriage of a Man among Strangers; if it be an Innocent

and Moderate Exercise, either for harmless Recreation, or for Preservation of Health; I cannot conceive why it should be censur'd or condemn'd: And in my Opinion it is requisite for a Man so to Dance as not to put his Friends or Acquaintance that behold him out of Countenance; or that he should be asham'd were his Enemy standing by.

* *V.* Feltham's *Resolves, Sect. Dancing.*

IF *Dancing* * were absolutely ill in it self, or if the Mischiefs which seem to arise from it were inseparable from it, it were better it were quite abolish'd, than for the greatest Pleasure to entertain the least Mischief. But 'tis preposterous to think that all who Dance Sin, and that there cannot be *Dancing* without Danger to Chastity. For my part I am of *Aristippus*'s Opinion,

——— *In Liberi patris sacris*
Mens, quæ pudica est, nescit corrumpier.

——— *The truly Modest* Will,
In Bacchus Orgies *can be modest still.*

SO that altho' the Fathers have declaim'd against this Recreation; yet I presume it is evident that it was censur'd only as to its rude and lascivious Use by the Vulgar, and the danger of being infected with Paganism in those times.

times. But certainly at ſolemn Entertainments and Meetings of Friends and Relations, nothing can be more Modeſt, more Decent, or more Civil, where the leaſt Inclination to Wantonneſs is deem'd a Mark of Rudeneſs and Ill-Manners: And conſidering the number of Eyes that are then ſet upon them; any other Place, or Time, ſeems to me more proper for ſuch purpoſes than *theſe*. To conclude this Chapter; I ſhall, in anſwer to the ridiculous, trifling and puritanical Cenſure of the *Waldenſes, &c.* produce the Opinion of * Sir *Tho. Elyot* of *Dancing*, wherein he ſhews, 'Wherefore in the *good order* of Dancing, *a Man and Woman dance together?* It is diligently to be noted (ſays he) that the *Company of a Man or Woman* in *Dancing* (they both obſerving *one number* and *time* in their *movings*) was not begun without a *ſpecial Conſideration*, as well for the *Conjunction of theſe two Perſons*, as for the *imitation of ſundry Virtues*, which are by them *repreſented*. And foraſmuch, as by the joining of a Man and Woman in Dancing, may be *ſignified Matrimony*, I could in

* *Sir* Tho. Elyot's *Governor*, *ch.* 21. *p.* 69.

‘ declaring the *Dignity and Commodity*
‘ of that *Sacrament* make entire Vo-
‘ lumes, *&c.* But leaving theſe things
‘ to Divines, *&c.* I obſerve that in *e-*
‘ *very Dance* of a moſt *Ancient Cuſtom*,
‘ there *danceth together a Man and a*
‘ *Woman*, holding *each other by the*
‘ *Hand or Arm, which betokeneth Con-*
‘ *cord.* Now it behoveth the Dancers,
‘ and alſo the Beholders of them, to
‘ know all *Qualities* incident both to *a*
‘ *Man and a Woman.* A Man in his
‘ natural Perfection is fierce, hardy,
‘ ſtrong in Opinion, covetous of Glory,
‘ deſirous of Knowledge, appetiting by
‘ Generation to bring forth his Sem-
‘ blable: The good Nature of a Woman
‘ is to be mild, timorous, tractable, be-
‘ nign, of ſure Remembrance, and Shame-
‘ faced, *&c.* Wherefore when we behold
‘ a Man and Woman Dancing together,
‘ let us ſuppoſe there to be a *Concord* of
‘ all the ſaid *Qualities* being *join'd to-*
‘ *gether*, as I have ſet 'em in Order;
‘ and the *moving* of the *Man* would be
‘ more *vehement*, of the *Woman* more
‘ *delicate*, and with leſs advancing of
‘ the *Body*; ſignifying the *Courage* and
‘ *Strength* that ought to be in a *Man*,

‘ and

'and the *pleaſant Soberneſs* that ſhould 'be in a *Woman*. And in this wiſe 'Fierceneſs join'd with *Mildneſs*, ma-'keth *Severity*; *Hardineſs* with *Timo-'rouſneſs*, maketh *Magnanimity*; that 'is to ſay, valiant *Courage*, wilful *O-'pinion*, and *Tractability* (which is to 'be ſhortly *perſuaded* and moved) 'maketh *Conſtance* a Virtue: *Cove-'tiſe* of *Glory*, adorn'd with *Benignity*, 'cauſeth *Honour*: *Deſire* of *Know-'ledge* with ſore *Remembrance*, pro-'cureth *Sapience*: *Shamefacedneſs* join'd 'to Appetite of Generation, maketh '*Continence*; which is a *mean* between '*Charity* and inordinate *Luſt*. Theſe '*Qualities* in this wiſe being *knit* to-'gether, and ſignified in the Perſo-'nages of *Man and Woman dancing*, 'do *expreſs*, or ſet out the Figure of '*very Nobility*, *which* in the *higher* 'Eſtate it is contain'd, the more *excel-'lent* is the Virtue in Eſtimation.

AGAIN, he diſcourſeth how Dancing may be an Introduction unto the firſt Moral Virtue call'd Prudence. '* Deſigning (ſays he) todeclare how 'Children of *gentle Nature and Diſ-*

* Ibid. *ab.* 22. *b.* 1.

poſition p. 70, 71.

'*position*, may be *train'd* into the way
'of *Virtue* with a *pleaſant Facility*;
'and knowing that it is *expedient* that
'there be *mixt* with *Study* ſome *honeſt*
'*and modeſt Diſport or Recreation*, to
'*recomfort and quicken the vital Spi-*
'*rits*; leaſt they, long *Travelling*, or
'being much Occupied in *Contempla-*
'*tion or Remembrance* of things *grave*
'*and ſerious*, might happen to be *fa-*
'*tigu'd*, or perhaps *oppreſs'd*, *&c.*
'Foraſmuch as there is no *Paſtime* to
'be compar'd to that wherein it may be
'found, both *Recreation and Medita-*
'*tion of Virtue*; I have among all *ho-*
'*neſt Paſtimes*, wherein is *Exerciſe* of
'the Body, noted *Dancing* to be of an
'excellent *Utility*, comprehending in
'it wonderful Figures (or as the *Greeks*
'term 'em Ideas) of Virtues and noble
'Qualities, and eſpecially of the Commo-
'dious Virtue call'd *Prudence*; which
'*Tully* [*lib.* 2. *de offic.*] defineth to be the
'Knowledge of things which ought to be
'deſired and follow'd, and alſo of them
'which ought to be fled from, or eſ-
'chew'd, *&c.* And becauſe, that the *Study*
'*of Virtue* is *tedious* for the *more part of*
'*them* that do flouriſh in young Years,

'I

'I have *devis'd*, how in the *form of* 'Dancing now late uſed in this Realm 'among Gentlemen, the whole *deſcrip-* 'tion of this *Virtue Prudence* may be 'found out and well perceived, as well 'by the *Dancers*, as by them who 'ſtanding by, will be diligent Behol- 'ders and Markers; wherefore all that 'have their *Courage* ſtirr'd towards 'very *Honour*, or *perfect Nobility*, let 'them *approach to this Paſtime*, and 'either themſelves *prepare them to* 'Dance, or at leaſt *behold with a* 'watching *Eyne* others that can Dance 'truly, keeping juſt Meaſure and Time. 'But to the Underſtanding of this In- 'ſtruction they muſt mark well the ſun- 'dry Motions and Meaſures, which in 'true form of Dancing are eſpecially 'to be obſerv'd.

'THE firſt moving in every Dance 'is call'd *Honour*, which is a reverend 'Inclination or Curtſie, with a long De- 'liberation or Pauſe, and is but one 'Motion comprehending the time of 'three other Motions, or ſetting forth 'of the Foot. By that may be ſigni- 'fied, that at the beginning of all our 'Acts we ſhould do due Honour to

'God, which is the Root of Prudence,
'which Honour is compact of theſe
'three things, Fear, Love and Reve-
'rence: And that in the beginning of
'all things we ſhould adviſedly, with
'ſome tract of time, behold and foreſee
'the Succeſs of our Enterprize.

'BY the ſecond Motion which is
'two in number, *&c.*——But I refer
the Reader to the * Book it ſelf, for
the remainder of this Quotation; and
hope what has been already ſaid, will
be allow'd a convincing Anſwer to the
weak Objections, and puritanical Aſper-
ſions ſo maliciouſly raiſed againſt this
Art; and I believe, on a muture Conſi-
deration, ſcarce any one will differ in
Opinion from † *Atheneus*, when he
ſays, *Dancing is a thing becoming Per-
ſons of Honour and Wiſdom; and al-
moſt by all Nations practiſed, and de-
ſervedly admir'd.*

* *Sir* Tho. Elyot's *Governor, ch.* 22, 23, 24, 25.

† Ὀρχησιν ἔυδοξον καὶ σοφὴν.

CHAP.

CHAP. IV.

Of the Antiquity and Original of DANCING.

HAVING ſeen the *General Uſe* and *Advantage* of *Dancing*, which give it a *Natural* and *Rational Dignity*; it will neither be unprofitable nor unpleaſant to conſider the Antiquity and Riſe of an Art that has ſo univerſally obtain'd, and ſpread it ſelf over all the Earth.

THE firſt Invention of this Art is not eaſily traced, and but obſcurely deliver'd: For ſeveral of the Ancient Celebrated Nations vindicate it to themſelves; ſo that *Aſia* and *Europe* ſeem to contend for the Prize; but to make a clear Judgment, and decide the Point in Controverſie with the greater Candour, it will be neceſſary for us to hear each ſide.

ÆGYPT, as the moſt Ancient, demands the Precedence, as being indeed in a manner the Mother of Sciences, to which even the wiſeſt of the *Greeks* tra-

travell'd for Improvement in the moſt Sublime Enquiries. *Ægypt* (I ſay) that boaſts her ſelf the Inventrix of Geometry, to remedy the Inconveniencies that the frequent overflowing of the *Nile* caus'd to the Proprietors of the adjacent Lands ſubject to that Inundation; aſcribes alſo to her ſelf the Original of *Dancing*; it being invented by *Athothus*, the *Ægyptian Mercury*, who obſerving, that the Muſick that was us'd in the Sacrifices, naturally put the Body into many *Motions*; took thence the occaſion (as Mr. *Greenhill* Surgeon, in his Book of Embalming obſerves) to reduce the *Motion of the Feet*, as *Apollo* had done thoſe of *Speech* to a *proportionate Meaſure*, that is, to an *Artificial Dance*. That he (*Mercury*) was the firſt Author of *Dancing*, is ſuppos'd from his being deſcrib'd with Wings, not only on his Shoulders but Heels. 'Tis likewiſe own'd, that he taught the People to apply it to Religious Worſhip; and this is farther illuſtrated from the Practice of the *Iſraelites*, in their Dancing about and before the Golden Calf, which *Aaron* had made for them at their Importunity;

for

for it is highly probable, that the Children of *Israel*, in that kind of Ceremony, only imitated what they had seen done by their Masters, the *Ægyptians*.

' * Now seeing (my Author goes on) ' this naturally conduces towards the ' Cure of some Diseases, 'tis likely he ' hereupon invented several sorts of ' *Dances*, not as yet considering their ' *natural* but *magical Aptitude*, to remove divers kinds of Diseases, supposing certain Numbers and Measures ' might, as well as Words, have a supernatural Power. Now that he might ' make his Motions with greater Ease in ' so hot a Country, 'tis probable he ' Danced almost half Naked, as *David* ' is said by some to do before the Ark

* *Mr.* Greenhill *in his Book of Embalming.*

† ——And a little after Mr. *Greenhill* goes on. ' Therefore as the Word ' *Gymnasium* does properly signifie the ' Place where People Exercise themselves

† *Which might be the Occasion (as a certain* Scotch *Divine observed) why* Michal *despis'd him; who said to him, How glorious was the King of* Israel *to Day, who uncover'd himself in the Eyes of the Handmaids, as one of the vain Fellows shamelessly uncovereth himself.* 2 Sam. 6. 20. *But God was so highly displeas'd with* Michal *for this her Ironical Expression, as to strike her with Sterility for Scorning and Disdaining thus* David's *Dancing before the Ark.* Sir Tho. Elyot *Govern. ch,* 20. *b.* 1. *p.* 64.

' selves

'ſelves when ſtripp'd, ſo upon this 'Foundation (which *Athothus*, or the 'firſt *Ægyptian Mercury* laid) was 'afterwards rais'd the Gymnaſtic Art. ——Of which *Dancing* was a conſiderable part, both here, in *Greece*, and in *Rome*; as I have already obſerv'd in treating of *Dancing in general.*

WHAT I ſhall further remark here is, that our *Ægyptian* Original, makes Muſick more Ancient; and that *Athothus* takes this Hint of *Dancing* from thoſe *Motions* which our *Attention to Muſick naturally gives the Bodies*, at leaſt of ſuch, who are very much *affected with Harmony.* This, whether the real Cauſe or no, we can bring no other Vouchers for than *Ancient Tradition*; but it is grounded on the *higheſt Probability imaginable.* But *Dancing* in *Italy*, as we ſhall ſee when we have paſs'd through *Greece*, was firſt perform'd without either *Vocal or Inſtrumental Muſick*; then it call'd in the *Voice* to its Aſſiſtance, and laſtly had *Inſtruments* appropriated to it; but not to anticipate what we have to ſay of *Italian* or *Latin Dancing*, we ſhall now paſs into *Europe* from *Ægypt*, and hear

hear what Pretenſions to this *Invention* are brought by the *Greeks*, who if they *deriv'd* any of their Knowledge from the *Ægyptians*, were yet the Nation from whence moſt, if not all the reſt of this part of the World, receiv'd Civility and Politeneſs.

FIRST, they derive it from the Goddeſs *Cybele*, call'd alſo *Rhea*, a ῥέω to flow, becauſe 'tis ſaid ſhe did flow and abound in every thing that was good, which is according to *Ludovicus Cælius Rhodiginus*, &c. * *They ſay that the Goddeſs* RHEA *was the firſt delighted with the Art, and that ſhe taught it the* Coribantes *in* Phrygia, *and the* Curetes *in* Crete. *And that ſhe ſoon after thence deriv'd a particular and evident Advantage, if we have leiſure to hear the Fables. For by this* Saturn's *Melancholy was aſſuag'd, and* Jupiter

* Principem vero omnium *Rheam* oblectatam Artificio in Phrygia Coribantes, in Creta vero Curetas Saltare Inſtiſſe. Affuitq; inde mox

Emolumentum, ſi fabulatores libeat audire, evidens, hæc enim illi ratio Jovem præſtitit incolumem, proindeque is arti præſtantiſſimæ δωρέα debet, id eſt ſolatii contributi Præmium; ſic enim paternos evaſit Dentes. Ea ſaltatio armata fuit, quam a *Curetibus* excogitatam primo, *Euſebii* quoque tempora teſtatiſſimum faciunt, erat vero Gladiorum cum ſcuti Colliſſio, ſaltabantque bellium quiddam, & Entheon; mox vero optimus quiſque ut maxime in *Creta* nobilitate putabatur excellere, ita ſaltandi Artificem haberi, pulcherrimum honeſtiſſimumque cenſebat.

pre-

preſerv'd; and therefore owes a Reward to this Salutary Art, *that ſecur'd him from his Father's Teeth. This was an arm'd* Dance, *which that it was originally the Invention of the* Curetes, *and tranſmitted to the* Corybantes, *may appear from Teſtimonies in the Time of* Euſebius. *It was perform'd by claſhing of Swords on Bucklers, while they danc'd ſome Warlike Meaſures; after which each* Cretan *as he excell'd in Nobility, thought it the moſt honourable and admirable Qualification to be eſteem'd to excell in* Dancing *.----- The ſame *Rhodiginus* (in his Seventh Book) tells us, that *Erato*, one of the Nine Muſes, who invented Marriage, invented alſo *Dancing*. I cannot omit another Origin of *Dancing* (which we find in the ſame *Cælius* in the Fifth Chap.) ſoon after the above quoted place, becauſe it is ſomething terribly odd, and cruelly Capricious; tho' the *Greeks* could never have been ſo long without it, eſpecially if (as it is ſuppos'd) it was ſo eſſential a part of Sacred Worſhip in the Time of *Orpheus* and *Muſæus*, as to be a neceſſary Initiation into all their Myſteries. However, ſince it is curious I will

* *This Original of Dancing is mentioned by Sir* T. Elyot *in his Book call'd the Governor, th.* 20. *p.* 64.

will not omit it. * *There are some who have written that* Dancing *had its Birth first from* Syracuse, *from the excessive Cruelty of the Tyrant* Hiero, [*or as some say* Gelo] *who among other his Barbarities, forbad the* Syracusians *speaking to one another, or making use of their Tongues, (least by mutual Communication they might form a Conspiracy against Him) but order'd them to ask for what Necessaries they wanted by the Motions and Tokens of their Feet, Hands, Countenance and Eyes; so that Necessity soon gave Birth to Dancing.* † —— To this corresponds the Character of *Morose* in *Ben. Johnson's Silent Woman*; and the Mute Dialogue between *Cutberd* and *Morose*—— *Answer not but with your Leg*, as also the Dancing of the Mutes before the *Grand Signior*, or Emperor of the *Turks*.

OTHERS make *Theseus* the first Institutor of *Dancing* at the Altar of the *Delian Apollo*, when he touch'd there in his Return from *Creet*, which was made in Imitation of the Labyrinths of *Dedalus*, where he had kill'd the *Minotaure*. *Agathis*, a Woman of

* Sunt qui *Syracusis* Saltationem primo exortam prodant a Tyranni *Hieronis* immani sævitia: qui inter alia dictu immitia *Syracusanos* etiam mutuis uti coloquis vetuerit. Quæ vero necessaria forent, Pedum, Manuum, Oculorum, motibus indiciisque jusserit petere, unde mox saltationi exortum peperit Necessitas. *Rh. lib. 7. ch. 5.*

† *V. Sir T. Elyot's Governor, ch. 20. p. 65.*

of *Corcyra*, and who had taught Grammar, in Honour of her Country attributed the Invention to *Nauſica*, the Daughter of *Alcinous*. *Dicæarchus* gives it to the *Lycaonians*; *Hyppaſus* to the *Lacedemonians*; who were alſo (as he ſays) the firſt Inſtitutors of the other Gymnaſtic Exerciſes. *Hieronymus Mercurialis*, a Phyſician of *Padua*, who has made as full Enquiries into this matter as any one, leaves it very much in doubt to whom to attribute the Invention among the *Greeks*; and this appears the more obſcure, becauſe Authors are not agreed, which of the *Grecian* Countries firſt exerciſed this *Art*. * *But it is not ſufficiently evident who was the firſt Inventor of this Art of* Dancing, *(that is of* Dancing *properly ſo call'd) unleſs we take the Account of* Theophraſtus *in* Athenæus; *that* Androneus *of* Catana, *a Maſter of the Flute, produced Motion and Number to the Sound of the Flute. And this made the Ancients*

* Quis autem primus hujuſmodi Saltationem (hoc eſt Saltationem propriè dictam) hominibus demonſtraverit, ſatis compertum non habetur, niſi quod *Theophraſtus* apud *Athenæum* refert, *Andronem Catanæum* tibicinem, dum ſonaret, Motiones atque Numeros Corpore effeciſſe, & ob id apud Veteres ſaltare vocatum fuiſſe Siciliſſare. *Mer. Hier.*

cients call Dancing *by the Name of* Sicilissare, *or to Sicilize.*

IF the Original of *Dancing* be so obscure with relation to *Greece*, it is much more so with respect to *Italy*; the first Ages of that Nation being envelop'd in Fables, as well as those of *Greece*. The first *Dancers* that we find instituted by the *Romans*, were the *Salii*, Priests of *Mars*, whose *Dance* was very like the *Pyrrhic*, or was at least of the Martial Kind; as will be evident hereafter, when we come to the particular kinds of Dances. However, it is probable the *Romans* had their *Dancing* from *Greece*, as well as their Laws and other Customs; or perhaps from the *Trojans*, if their Story be not one entire Fable, as St. *Augustine* seems to believe.

BUT after all, it is of no very great Consequence to the *Art* it self, to know who, or what Nation first invented it. It is an undeniable Proof of its Antiquity, that tho' its Origin can't be exactly trac'd, yet it is mention'd in the most early Records of Time. It is certain likewise, that this *Art*, like all others, was in its Infancy rude and un-

poliſh'd; receiving every Age ſome Addition to its Beauty and Uſe, 'till having arriv'd at its *Perfection*, *it*, like all Humane things, *fell to decay*, and languiſh'd 'till it quite *expir'd*; if not in the Time of *Plutarch*, as he complains, yet with all other Sciences on the Inundation of the Barbarous Nations of *Goths*, *Hunns* and *Vandals*. It is very probable too, that the moſt ſimple ſorts of *Dancing* were the moſt Ancient; and ſince, as we ſhall preſently ſhew, they were form'd in Imitation of the Celeſtial Motions, poſſibly their Invention might be attributed to the *Magi*, or *Caldean Aſtronomers*, who made it their Buſineſs chiefly to obſerve the Motions of the Planets, and might perhaps, before the Invention of Letters and Hieroglyphicks, make uſe of this means of explaining their Obſervations of the Aſpects, Courſes and Revolutions of the Heavenly Bodies; and that which ſtrengthens this Conjecture is, that we find theſe Eaſtern Nations in their Religious Adoration of the Sun performing their Devotion in Dancing. * Sir *Tho. Elyot* obſerves alſo, that in the *Indies*, where the People Honour the Sun,

* *V. Sir* Th. Elyot's *Governor*, *ch.* 20. *p.* 65.

Sun, they assemble together; and when the Sun first appears they join all in a Dance, and salute him; supposing, that forasmuch as he moveth without sensible Noise, it pleaseth him best to be likewise saluted with a pleasant Motion and Science. Now it is agreed on all Hands, that *Asia* was the first Inhabited Country, which dispers'd its Children to all Corners of the World. The *Ægyptians* had Communication with the *Magi* and *Gymnosophists*, besides wise Men of their own, and were very early skill'd in Arts; but whether their Improvements were deriv'd from *Caldea*, the *Indies*, or *Persia*, or of their own Growth, is not our business to decide. It is a little more plain, that the *Greeks* ow'd at least a great deal of their Knowledge and Politeness to *Ægypt*, as *Rome* and the rest of *Europe* did to *Greece*.

I BELIEVE it is not at all to be doubted, but that if we were to Enquire among the *African* Nations, whether *Negro* or *Tawny*, we should find other Pretenders to this Invention; and every Nation perhaps strives for the Honour, as much as any of those we have men-

tion'd. The ſame may be ſaid of the Inhabitants of the New diſcover'd World of *America*, where the moſt unpoliſh'd, or as we call them, the moſt Barbarous of the Natives, have a ſort of *Dancing*, and *that*, where they have not ſo much as any fix'd or ſettled Government, but live as it were in the State of Nature.

BUT however the Controverſie betwixt the Pretenders to the Invention of *Dancing* may be decided; it is plain from all ſides, that *Dancing* was at firſt a Sacred Inſtitution, and appropriated to Religion, as *Muſick* and *Poetry* both were in their Original. For Mankind however otherwiſe entertaining falſe Notions of the Supreme God, agreed in this, that *all* which was moſt Sacred and Sublime ought to be apply'd to expreſs their Veneration and Worſhip of that Almighty Cauſe, however diverſify'd or diſtinguiſh'd, to which they ow'd their Being, and from which they expected their Preſervation, and all the Benefits of Life.

BUT perhaps it will be wondred what thoſe firſt People thought of, or found in *Dancing*, that ſhould induce them

them to think it worthy to be conſecrated to their Religious Rites, and what *that* could contribute to expreſs their Gratitude, Praiſe or Prayer. I will not reply (what ſome perhaps would urge) that it could not but be expected, but that thoſe who had forſaken Right Reaſon in their Notions of the true God, might eaſily wander after ſtrange Fancies in their Worſhip; for we find that the *Iſraelites* themſelves had Recourſe to the ſame Practice of *Dancing* in their Adoration, when in Worſhipping the Calf they thought they worſhipp'd under that Repreſentation the God that brought them out of the Land of *Ægypt*. However, it is plain, that *David* danc'd before the Ark, who was a Prophet divinely inſpir'd, and full of admirable Ideas of God, which are every where to be found in his Pſalms: He could not lie under the ſame Imputation as the Children of *Iſrael* poſſibly might in the Deſart, when they imitated their former Lords the *Ægyptians* in that corrupt Worſhip, which the many Miracles they had ſeen ſhould have deterr'd 'em from. *David*'s Knowledge and Character for-

bid theſe Inſinuations, and only leave us Room to enquire into the Nature of the *Thing*; to find, what intrinſical Motive might give Riſe to this Practice.

AND here, I muſt confeſs, what I have to offer is only conjectural, and muſt be left to the impartial and learned Reader either to refute or improve.

DANCING therefore conſiſting of *Motion*, *Figure* and *Meaſure*; it is in the Nature of theſe, we muſt expect to find what we *ſeek*. Firſt then as to *Motion*. The Excellence of that is viſible to every one, ſince all things viſible owe ſome, if not their chief Beauty to it. Life is nothing but *Motion*, and when that ceaſes Death brings on Deformity and Loathſomneſs. All the charming Variety of the Seaſons; the ſpringing Verdure and ſurprizing Beauty of Plants and Flowers; the murmuring Sound, ſoft bubling and fluctuating Noiſe of Waters; the perpetual Rotation of the Celeſtial Orbs; the Harmonious Dance (as I may ſay, and as *Lucian* and others term it) of the Planets, are only ſo many effects of *Motion*. There is ſo great a Sympathy between *Motion*

and

and the Mind of Man, that we cannot but attend to, and reflect upon an agreeable *Motion*, when ſtrongly preſented to the Eye. Thus when in the *Theatre* we ſee a lazy or unskilful *Actor* on the *Stage*, we grow *ſupine* and *negligent*, and every one falls into *Diſcourſe* with his next Neighbour; but when an *Actor* that has *Life*, *Motion and Energy* comes on, every one is then *attentive*, and the Pit obſerves him with a profound and reſpectful Silence.

ALL the Works of Nature therefore ſubſiſting and delighting in *Motion*, prove a natural Excellence in it. And *Motion* being the Soul of *Dancing*, diffus'd thro' every part of it, may be one Cauſe of the Ancients appropriating a Worſhip to the God of *Motion*, in a *particular Form* of it, as paying an *Acknowledgment* of the receiving of all *Motion* and *Life* from him, even as they offer'd the *firſt Fruits*, and little Bundles of Corn, to the Gods, in Gratitude for their receiving their whole Harveſt.

THUS likewiſe for *Figure*, they obſerv'd that all *Motion* was *regular*, and contain'd in ſome *Figure*; that in

all *Plants and Animals*, the *Juices circulated* within *certain Bounds* or *Channels*, and *ceas'd* when thoſe *Channels* were *broken*, ſo as to *interrupt* them: There was no wild and *unbounded Motion*; but it was every where *brought into Form*. The Planets have a *Periodical Revolution* till they *begin their Dance again*, with their divers *Aſpects* and *Conjunctions* to and with each other, which they *repeat* as often as their *Dance is at an End*. The ſame is in the *Circulation of the Blood* and *Juices of Plants*; they *paſs* through ſeveral *Figures* and *Forms*, till they *begin the ſame again*. So that to pay this *Adoration* to the Deity, they found it *neceſſary* to *confine* it to certain *Figures*, that it might bear a Reſemblance to the *Operations* of *Nature*, in which, *Order* is perpetually obſerv'd, and *Confuſion* avoided. Without *Figure* there could be no *Order*, and without *Order* all muſt be *Confuſion*, which could never agree with a *Religious Solemnity*: Neceſſity and Reaſon therefore join'd together, taught them to give their Religious *Dances* certain *Forms* and *Figures*.

MEA-

MEASURE was likewiſe *neceſſary* to make it *compleat*: There is a Sort of *Harmony* in *Numbers*, or *Meaſures*, which gives the greateſt Delectation, and Force to Muſick; for that *regulates*, and *diverſifies* the *Tone*; gives *Quickneſs* to ſome, and *Gravity* to others; which *juſtly mingled*, compoſe a *compleat Harmony*, which has ſuch Power over the Ear, and Mind, as every Man is *ſenſible*, that has any *Taſte for Muſick*: And for thoſe who have not, they are no more to be *conſulted*, than the *Blind* about *Colours*. *Meaſure* therefore *ſtriking* the Mind, with a *natural Excellence*, taught them, that *Motion* to be perfect, in ſuch ſolemn Performances, was to be regulated by *Meaſure*.

IT were no *difficult Matter* here to run through all the *Phœnomena* of Nature, but this being ſufficient to juſtifie my Conjecture, I ſhall not burthen the Reader with an unprofitable Amuſement of tedious Speculations. If what I have urg'd on this Head, have not all the *Demonſtration* of *Matter of Fact*, (which only can be drawn from *plain Hiſtories* of the *Riſe* of

of this *Art*, and the *Cauſes of its* being *inſtituted* in *Honour of the Gods*) I ſhould be glad to meet with a *better* Account thereof, in which I ſhall humbly acquieſce: Yet I hope it may be preſum'd that there may be ſomething, of *Truth and Reaſon* in what I have advanc'd; ſo that if I have not hit upon what was the *Cauſe*, I have urged at leaſt what might have given Birth to *Dancing*, and by what Degrees there were added to it Motion and Figure.

THERE are other things alſo, the Ancients probably obſerv'd, in the Motions of Mankind, as the *natural Effect* of *particular Cauſes*; whence they *might compoſe* the *different Actions* of their *Primitive Dances*, as when Men are ſtruck with Joy, they *leap*; eſpecially the *ruder Sort*, only *inform'd* by ſimple *Nature*, and being Strangers to the *Modes and Cuſtoms* of *Urbanity*, things unknown to the firſt Times. Thus, when Grief aſſaulted them, they caſt down their Heads; Anger and Admiration lifted up their Hands; In like manner ſeveral *Motions* of the Body aroſe from other different Paſſions of the Mind, eſpecially the moſt *violent:* And theſe *Motions* we find are

ſtill

ſtill more us'd in hotter Climates, where in *common Diſcourſe* the *whole Body* ſhall be in *Agitation*; and is ſo, even in ſo *moderate* a Climate as *France*. From a juſt *Obſervation* of this, the Ancients might poſſibly adapt the *ſeveral Actions* of *Dancing*, to the *ſeveral Ends of their Worſhip*.

AND theſe Conſiderations added to that *Motion*, which the *Sound of Muſick*, by a *natural Impulſe*, gives to *Men* that *attend* it, ſeem to be the *firſt Hints*, if not the *Rule*, of their Conduct.

* *LUCIAN* ſays, 'That *Dancing* 'is no *new Invention*, or of later 'Antiquity. For ſome who run to its 'Original, and Riſe, tell us, that it 'ſprung with the Univerſe, from the 'Chaos, and is as old as Love it ſelf; 'ſince the *regular Motion* ev'n of the 'Planets, the Combination of the fix'd 'Stars, their muſical Conſort, and 'well ordered *Harmony*, are ſo many 'Inſtances of the Original of Dan-'cing.

* Lucian *de ſaltatione.*

† Sir *Tho. Elyot* hath this Obſervation. —— 'The Interpreters of *Pla-*'*to* do think, that the *wonderful and incon-*

† *Sir* Tho. Elliyot's *Governour* ch. 20. b. 1. p. 65.

'*incomprehenſible Order* of the *Cæleſtial Bodies*, I mean Stars and Planets, and their *Motions Harmonical*, gave to them, that *intently* and by the *deep Search of Reaſon* beheld their *Courſes* in the *ſundry Diverſities* of *Number and Time*, a *Form of Imitation* of a *ſemblable Motion*, which they call'd *Dancing*; wherefore the more near they approach'd to that *Temperance*, and *ſubtle Modulation* of the *ſaid ſuperiour Bodies*, the more *perfect* and commendable was their Dancing.—— Which (ſays he, is moſt like the Truth, of any Opinion, [meaning concerning the Original of Dancing] 'that I have hitherto found. *Cælius Rhodiginus*, after he has borrowed very much from *Lucian*, has alſo theſe Words. * '*The celeſtial and moſt illuſtrious Dance or*

* Hanc quippe Cæleſtis præmonſtravit & longe clariſſima, Stellarum, Syderumque, Chorea, Errantiumque, cum innerrantibus complexio, & concinna prorſum Societas, Harmoniuſque ac mirus ordo. Hæc ſiquis Saltationis putat incunabula, & Exordia prima, ut reor, ab veritate aberravit non multum. Ea vero per ætates incrementis adaucta juſticis aſpicem ſummum attigiſſe pridem videtur, ut vatia quædam res cenſeatur & omnifariam coaptata, congruenſque, & bonum quoddam πολυμαθεμ. hoc eſt, Scientiæ multiplices. Cælius Rhodiginus lib 5. antiq. Lection.

'*Quire*

'Quire of the Stars and Planets; the 'Conjunctions, and that proportion'd 'and agreeable Society, harmonious, and 'wonderful Order and Correſpondence 'of the fixt and wandring Lumina-'ries of the Sky, as it were chalk'd 'out the Way to, and taught Mankind 'the Art of Dancing. If any Man 'ſhall advance it as his Opinion, that 'this was the Infancy and firſt Riſe 'of Dancing, I believe he will not be 'much out of the Way: 'Tis true it has 'in its ſeveral Ages receiv'd its juſt 'Increaſe, and Improvements; ſo that 'it ſeems long ſince to have arriv'd 'at the higheſt Pitch of its Per-'fection, and is become as it were the 'Soul of Variety, adapted to every 'thing, and a manifold Science.

* *HOMER* ſays that *Dancing*, and *Muſick*, were from the moſt ancient Times, Diverſions at Entertainments.

DANCING was alſo in Uſe among the Gods. Hence *Apollo* has the Title of ὀρχεςής, the *Dancer*, in *Pindar*. The ſame God in *Homer* plays upon his Harp, and at the ſame time dances.

* Μολπή τ' ὀρχηςύς τε, τὰ γὰρ τ' ἀναθήματα δαιτὸς Odyſſ. 1.

Καλὰ

Καλὰ μὲν ὑψι βιβᾶς.——

AND to mention only one Inſtance more *Jupiter*, himſelf is ſaid to *dance* in the following Verſe, which ſome aſcribe to *Eumelius*, others to *Arctinus* the *Corinthian*.

Μαιανδισιν δ' ὠρχεῖτο παλὴς ἀνδρῶνι θεῶνι.

THIS is what I could gather and obſerve on this Head; which I mention, not to encourage any Superſtition, but to ſet forth the Antiquity and Original of *Dancing*. The particular Improvements and the Invention of the ſeveral Sorts of *Dancing* of the Ancients, will now naturally fall under our Conſideration, whether of *Greece*, *Italy*, or any other Nation.

CHAP.

CHAP. V.

Of the Particular Dances of the Ancient Romans *and* Greeks, &c.

AMONG the Ancients (*viz.* the *Greeks* and *Romans*,) there were three ſorts of *Dancing*; one Grave call'd * *Emmelia*; one Gay or Brisk call'd † *Cordax*, and another nam'd *Sicinis*, a *Satyrical Dance*, wherein the Grave and Brisk were intermix'd. But ‡ *Hieronymus Mercurialis* diſtinguiſhes and divides them into four ſorts, (*viz.*) Religious and Sacred, Civil and Peaceable, Warlike and Military, and ſuch as were partly Peaceable and partly Military. In treating therefore of the particular *Dances* of the Ancients, I ſhall as near as I can follow this Method, and place them under the Heads that *Mercurialis* has given me; and ſhall according to this Order begin with the *Sacred*, or *Dances* uſed in Religious

* *Which belong'd to Tragedies, and wherein the Majeſty of Princes was ſhewn.*

† *Which ſometimes had wanton Motions and Glances, and appertain'd to Comedies,* quæ turpiter lumbos ſpinamque quatiebat. *V. Sir* Tho. Elyot's *Governor, Ch.* 20. *B.* 1. P. 68. Κόρδαξ erat genus ridiculæ Saltationis in Comediis & ruſticæ; ad quam *Terentius* alluſit in *Adelph.*——Tu inter eas reſtim ductitans ſaltabis (*i. e.*) Κορδακισμὸν agens.

‡ De Arte Gymnaſtic.

Worſhip,

Worſhip, and in the Sacrifices and Feſtivals of their Gods and Goddeſſes, *Pan*, *Bacchus*, *Cybele*, *Venus*, *Apollo*, &c. which tho' they were eſteem'd by the Heathens *Religious*, yet ſome of them (like the Feſtivals of the Heathen Idolatry) were accompanied with *abominable Rites*, and *laſcivious Myſteries* not *fit to be nam'd*, which were tranſacted in private, after they had in publick *Dances* endeavour'd by various Motions, and dumb Show, to repreſent the Manners and Actions of the Gods or Goddeſſes they worſhipp'd. I do not deſign in this Chapter to give you the Genealogy, or make a Catalogue of all ſorts of *Dances*; but only to hint at thoſe that were the moſt *excellent* and moſt *uſed* among the Ancients; neither is it to be expected I ſhould confine my ſelf to the *Time*, ſo as to *place* them juſt as they have *ſucceeded each other*; but ſhall think it ſufficient to *relate them*, as they have come under my Obſervation. I ſhall therefore begin with the *Salii*.

THE *Salii* were *Roman* Prieſts, who deriv'd their Name from *Dancing*; a great part of whoſe Rites were perform'd

form'd *Dancing*; and in which the *Romans* had a *Superſtition*, that when Neceſſity drew all the reſt away to defend the Walls, one ſtill kept Dancing on to keep up the Worſhip; and when the reſt return'd, and found him Dancing, they cry'd *Saltat Senex*, *The old Man dances*; which getting into a Proverb, was as much as to ſay *Safe's the Word*. But let us proceed to the Original and Duties of theſe Prieſts.

THERE are ſome Doubts among Ancient Interpreters, whence they derive their Name. Moſt write, that it came from *Salio to leap*; or *Salto* to *Dance*; becauſe both by *Cuſtom* and *Duty*, they every Year in their Worſhip did perform certain *Dances*: But ſome would needs derive their Name from one *Salius* or *Saon*, as we learn from *Sextus Pompeius Feſtus* in theſe Words. 'Altho' we cannot doubt (ſays he) but 'that the *Salii* have their Name from '*Saliendo*, *Leaping*, or *Saltando*, *Dancing*; yet *Polemon* tells us, that there 'was a certain *Arcadian* call'd *Salius*, 'whom *Æneas* brought with him 'from *Mantinea* into *Italy*, who taught 'the *Italian* Youth the ἐνόπλιον, *Eno-*

'*plion*, or arm'd *Dance*, which ex-
'preſſed the Form of Battel, and fight-
'ing in Armour. But *Cratolus* tells
'us of one *Saon* of *Samothrace*, who
'with *Æneas* tranſported the Houſ-
'hold Gods to *Lavinium*, inſtituted
'the *Salian Kind* of *Dancing*, from
'which *Dance* the Prieſts deriv'd
'their Name.——But moſt deduce this
Name from *Dancing*, which I ſhall fol-
low.

THE *Salii* were firſt inſtituted (ac-
cording to *Livy*, *Dionyſius Halicar-
naſſus* and *Plutarch*,) by *Numa Pompi-
lius* King of *Rome*, who as he inſti-
tuted moſt of the Rites of *Roman*
Religion, and ordain'd alſo to each of
them certain Prieſts, as the Adminiſtra-
tors of them; ſo he choſe out of the
Patrician Degree twelve *Salii*, whoſe
Office it was to celebrate the Rites of
Mars on the *Palatian Hill*; whence
they were call'd *Palatini*. Theſe, as
Dionyſius informs us in his ſecond
Book, were certain *Dancers*, and
Praiſers of the Gods, who were Tute-
lars of, and preſided over Battel. Their
Feaſt was celebrated in the *Panathe-
næa* of the *Greeks*; (that is) the Month

of

of *March*, and held certain Days, in which they led the *Choirs* of *Dancers* even into the *Forum* and *Palace*, and other Publick and Private Places; they were habited in a ſhort Scarlet Caſſock, having round them a broad Belt claſp'd with Braſs Buckles. On their Head they wore a ſort of Copper Helmet, ſhort Swords by their Sides, a Javelin in their Right Hand, and their *Ancile* or Target in the other; of which *Ancile* the Story runs thus.

IN the Eighth Year of *Numa*'s Reign a terrible Peſtilence ſpreading it ſelf over *Italy*, among other Places, miſerably infeſted *Rome*. The Citizens were almoſt grown deſperate, when they were comforted on a ſudden by the Report of a Brazen Target, which (they ſay) fell into *Numa*'s Hands from Heaven. The King was aſſur'd by a Conference he maintain'd with the Nymph *Egeria* and the *Muſes*, that the Target was ſent from the Gods for the Cure and Safety of the City, and this was ſoon verified by the *miraculous ceaſing of the Sickneſs*. They adviſed him alſo to make eleven other Targets ſo like in their Dimenſions and

Form to the Original, that in caſe there ſhould be a deſign of ſtealing it away, the true might not be diſtinguiſh'd or known from thoſe which were Counterfeit. This difficult Work one *Veturius Mamurius* very luckily perform'd, and made Eleven others, that *Numa* himſelf could not know from the firſt; and for the keeping of theſe he Inſtituted this Order of Prieſts call'd *Salii, a Saliendo, from Leaping or Dancing*. They liv'd all in a Body, and compoſed a College conſiſting of the ſame *Number of Men*, with the Bucklers which they preſerv'd. The three Seniors govern'd the reſt, of whom the firſt had the Name of *Præſul*, the ſecond of *Vates*, and the other of *Magiſter*. In performing their Proceſſion they us'd ſeveral *nimble Motions* and *Military Geſticulations*, to the Sound of the Flutes, keeping juſt Meaſures with their Feet, and demonſtrating great Strength and Agility, by the various and handſom Turns of the Body; ſometimes one of 'em *alone*, and ſometimes all of them in *Chorus*, ſinging certain *Pæans* appropriated to their Country call'd *Carmen Saliare*; the Original

riginal Form of which was compos'd by *Numa*.

THO' the Month of *March* (dedicated to that God) was the proper time for carrying the *Ancilia* about; yet if at any time a juſt and lawful War had been proclaim'd by Order of the Senate againſt any State or People, the *Salii* were in a Solemn Manner to move the *Ancilia*; as if by that Means they rous'd *Mars* from his Seat, and ſent him out to the Aſſiſtance of their Arms.

TULLUS HOSTILIUS afterwards increas'd the College with twelve more *Salii*, or Dancing Prieſts, in purſuance of a *Vow* he made in a Battel with the *Sabines*——And therefore for diſtinction-ſake, the Twelve firſt were generally call'd *Salii Palatini*, from the *Palatine* Mountain, whence they begun their Proceſſion; the other *Salii Collini*, or *Agonenſes*, from the *Quirinal Hill*, ſometimes call'd *Mons Agonales*; where they had a *Chappel* on one of the higheſt Eminencies of the Mountain.

THIS plainly ſhews what Opinion the *Romans* had of *Dancing*, when *Tullus Hoſtilius* could not think of a

more *grateful* and *prevailing Vow* to make the Gods *propitious* in the moſt *dubious State* of Affairs, than the doubling the number of his *Dancing* Prieſts. I ſhall now proceed to ſeveral Feſtivals of the *Greeks*, the Solemnity of which were perform'd either all, or the greateſt Part in Dancing.

Γυμνοπαιδία, or Γυμνοπαιδεῖα, *Gymnopædia*, a ſolemn *Dance* perform'd by *Spartan* Boys.

Δηλια, *Delia*, a Quinquennial Feſtival, in the Iſle of *Delos*, inſtituted by *Theſeus*, in Honour of *Venus*; in the Ceremonies of which they crown'd the Goddeſs's Statue with Garlands; appointed *Choirs* of *Muſick*, and Horſe-races; and perform'd a ramarkable *Dance* call'd Γέρανος, (*i. e.*) the *Crane*, wherein they imitated the Motions, and the various Windings of the *Cretan Labyrinth*, out of which *Theſeus*, who was the Inventor of this *Dance*, made his Eſcape.

Παναθηναῖα, *Panathenaia*, An *Athenian* Feſtival in Honour of *Minerva*, inſtituted by *Orpheus*, and afterwards improv'd by *Theſeus*, when he had united into one City the whole *Athenian* Na-

tion

tion, in which there was a *Dance* perform'd by a circular *Chorus*; it was a Sort of *Pyrrhic Dance*, perform'd by young Boys in Armour, in Imitation of *Minerva*, who, in Triumph over the vanquish'd Sons of *Titan*, danc'd in that manner.

Τιθηνίδια, *Tithenidia*, A *Spartan* Feſtival; during their Sacrifice, ſome of them danc'd, and were call'd Κορυθαλλιστρίαι, *Corythalliſtriæ*; others expos'd themſelves in Antick and ridiculous Poſtures, and were call'd Κυσιττοὶ, *Cuſittoi*.

ΥΑΚΙΝΘΙΑ, An Anniverſary Solemnity at *Amyclæ* in *Laconia*, in Memory of the beautiful Youth *Hyacinthus*, with Games in Honour of *Apollo*. This Feſtival is celebrated three Days together; the firſt is a melancholy Day, dedicated to Grief, for the Death of *Hyacinthus*; the ſecond Day there is Variety of Spectacles; the Boys having their Coats girt about them, play ſometimes upon the Flute, and ſometimes upon the Harp, and ſometimes ſtrike at once upon all their Strings; and ſing Hymns in Honour of the God *Apollo*, in *Anapæſtick Numbers*, and ſhrill and acute Sounds.

Others pass over the Theatre upon Horses richly accoutered; at the same time enter Choirs of young Men singing some of their own Country Songs, and among them Persons appointed to *dance*, according to the ancient Form, to the Flute and Vocal Musick.

ΧΑΡΙΣΙΑ, *Charisia*, A Festival celebrated in Honour of the *Charities*, or *Graces*, with *Dances*, which continu'd all Night; he that was awake the longest, was rewarded with a Cake called Πυραμῦς, *Puramous*.

ΧΙΤΩΝΙΑ, *Chitonia*, A Festival celebrated in Honour of *Diana*, at *Syracuse*, with *Song* and *Dance* proper to the Day.

THE *Pythian Games* were celebrated near *Delphi*; and commonly suppos'd to be instituted by *Apollo*, when he overcame *Python* a Serpent, or cruel Tyrant: so *Ovid*,

'*Then to preserve the Fame of such a Deed,*
'*For* Python *slain, the* Pythian Games *decreed.*

In which Games there was a Song called Πυθικὸς νόμος, *the* Pythian *Law*, to which a Dance was perform'd. It consisted

fisted in five Parts, wherein the Fight of *Apollo* and *Python* were represented.

IN the *Græcian* Sacrifices it was customary to dance round the Altars, whilst they sung the sacred Hymns, which consisted of three Stanza's or Parts.

SPORTS exhibited in Honour of *Neptune*, at *Athens*, were grac'd with three *Dances*, perform'd in a Ring, where the best *Dancers* were rewarded according to their * Merit.

THE *Ludi Megalenses* were instituted to the Honour of the great *Goddess*, or Mother of the *Gods*; they consisted of *Scenical Sports*; In the solemn Procession the Women danc'd before the Image of the *Goddess*.

THE *Orgia*, or *Bacchanalia*, or Feasts of *Bacchus*, were wholly celebrated in *Dancing*.

THE *Palilia*, or Feast of *Pales*, Goddess of Shepherds among the *Romans*, were celebrated with Dances among the Shepherds in the Fields, to drive away Wolves and Diseases from their Cattel, or to implore the Fruitfulness of their Cattle, and Grounds.--- These *Dances* were made round Heaps of

* This Law was enacted by *Lycurgus* the *Lacedemonian* Lawgiver.

of burning Chaff, Straw, or Stubble, call'd *Palea*.

THE *Ludii*, and *Hiſtriones*; the Mimicks, and Players, went before the Funeral-Bed of the *Romans*, and danced after the *Satyrick manner*; we have the Authority of *Dionyſius in his 9th Book*.

AT *Delos*, all the Sacrifices were offer'd with *Dancing* and *Muſick*. The *Indians*, when they roſe in the Morning, ador'd the Sun, turning themſelves to the Eaſt, ſaluted him with a *Dance*, with Silence forming their Poſtures and Motions to that of the Sun; *This* they held to be Pray'r, Devotion, and Sacrifice, by off'ring which they kept the Sun propitious to them.—— Thus much, I hope, may ſuffice for the ſacred *Dances*; I ſhall beg only Leave to add, that there was hardly any Religious Worſhip among the *Romans* or *Græcians* without Dancing. A Cuſtom ſuppos'd to be inſtituted by *Orpheus*, *Muſeus*, and others the moſt excellent *Dancers* of thoſe Times, who ordain'd, that none ſhould be initiated into ſuch *Rites*, but by *Meaſure* and *Dancing*.

OF

OF *Dances Peaceable*, and *Civil*, there were many of all Countries; among the *Romans* were the *Cubiſtic*, *Orcheſtic*, and *Spæriſtic*; an Account of which I have already given. The moſt noble *Cretans*, Princes and Governours, as well as private Men, by a ſtudious and perpetual Exerciſe became excellent Performers in this ſort of *Dancing*. The People of *Corcyra*, took ſo great Delight in this manner of Dancing, that *Homer* makes *Ulyſſes* admire the *Nimbleneſs* and *Agility* of their Feet, the moſt of any among them. Some of theſe Sort of Dances took their Name from the Countries where they were invented, or were in great Requeſt, or from the Inventor, or Manner of Performance: And theſe *Dances* were generally in very great Eſteem among them. Of this Sort were the *Empyrephyrian*, *Mantinean*, *Cretenſian*, *Laconic*, *Ionic*, *Træxenic*, &c. Others were call'd *Turning*, or *Verſatile*; becauſe the *Dancers* turn'd round in a Ring. There were other *Dances* call'd *mad Dances*, as **Merꝛnophorus*; † *Thermanſtris*; or the

* Saltationis genus quod crateras manibus gerentes peragebant.

† Genus Saltationis vehementis & præcipuæ agilitatis, ἀναθρωσκείζειν, in altum exilire, & pedibus alternatim geſticulari.

Popular, or Plebeian * *Anthema*; in which the *Dancers*, as they danc'd, ſung to the Dance Tune, *Where are my Roſes? Where are my Violets? Where are my Lillies? Where are my beautiful Swarms of Bees?* Some *Dances* again were ridiculous, as the *Sodis Metriſmos*, *Apodimas*, † *Sobas*, *Morphaſmus*, a Sort of *Dancing* wherein the Geſtures of divers Animals were repreſented; *Glaux*, or the *Owl*; and the *Lion*. Others were *Scenic Dances*, as the *Tragic*, *Comic*, *Satyric*; and *Lyric*, as the *Porrichian*, *Gymnopædican*, and *Hyporchæmatican*. Of this *kind* of *Dancing* were many more than are now here mention'd, and in which they us'd a great Diverſity of Motion, both of the Feet and Hands. *Lycurgus* inſtituted a Dance, conſiſting of three Chorus's, of old Men, young Men, and Boys.

* Saltatio quædam Idiotarum.

† Petula Meretrix.

The old Men ſung firſt,

Ἄμμες ποτ' ἦμεν ἄλκιμοι νεανίαι.

Nos olim fuimus ſtrenui juvenculi.

The Force of Youth and Beauty we've enjoy'd.

The

The Boys ſung ſecond.

Ἄμμες γ᾽ ἐσόμεσθα πολλῷ καρρόνεστε.

Præſtantiores nos futuri olim ſumus.

We ſhall be wiſer in the Days to come.

The young Men third.

Ἄμμες δε γ᾽ ἔμμεν ἄν θέλης ἀυγάσδεο.

At nos ſumus, vel experire, ſi velis.

We now enjoy the beſt of human Life.

The *Phrygians* had alſo a drunken Sort of Revelling, or Feaſts perform'd by Clowns, full of Wine, dancing to the Pipe, with violent and boiſterous Leapings. There was likewiſe a *Dancing* Play among the *Græcians*, call'd * Κονίομονόβολον, *Contomonobolon.*

I proceed now to the *Warlike* or *Military Dancing*, which was perform'd ſometimes by leaping up on high to attack an Enemy, Wall, or Fort; ſometimes by ducking and ſinking low to avoid a Blow; and ſometimes by ſundry *Figures*, and *Motions*, imitating ſuch as uſe the Dart, Javelin, Sling Sword, or Spear; or cloſing in with the Enemy, hacking, hewing, and the like. Theſe were moſt perform'd in Armour; of which ſort were the *Corybantes*, and *Cure-*

* Vid. Johannis Meurſi de Ludis Græcorum. p. 27.

Curetes. The Story of which take as follows.

THE Goddeſs *Cybele* (ſometimes call'd *Rhea*) whom we are told by *Lucian*, was the firſt who delighted in this *Art*, and enjoin'd the Uſe of it to the *Corybantes* in *Phrygia*, and the *Curetes* in *Crete*. Theſe *Corybantes* and *Curetes* were *Jupiter*'s Guard in his Cradle, who to keep old *Saturn* from hearing the Cries of his Infant Son, danc'd in Armour, claſhing their Swords againſt Bucklers, expreſſing a divinely Inſpir'd, and warlike Meaſure * ——. 'Tis alſo ſaid, that theſe *Phrygians* were Eunuchs. † *Lucretius* has given a Relation of the foregoing Solemnity.

Hic armata Manus (Curetas *nomine* Graii
Quos memorant Phrygios) *inter ſe forte catenas*
Ludunt, in numerumque exultant ſanguine læti &
Terrificas capitum quatientes numine chriſtas.
Dictæos referunt Curetas *qui* Jovis *illum*
Vagitum in Creta *quondam occultaſſe feruntur,*
Cum pueri circum puerum pernice Choreâ
Armati in numerum, pulſarent æribus æra,
Ne Saturnus eum malis mandaret adeptus
Æternumque daret matri ſub pectore vulnus.

‡ Here ſome in Arms dance round amongſt the Croud,
Look dreadful gay in their own ſparkling Blood,
Their Creſts ſtill ſhaking with a dreadful Nod.

* *Sir* Tho. Elyot *obſerves, that the* Curetes *and* Corybantes *appeaſing and demulcing* Saturn *with Muſic and Dancing, beareth ſome reſemblance to* Saul's *having the evil Spirit driven away by* David's *Harp, who was a Man after God's own Heart.* —— *Sir* Th. Ellyot's *Governour, ch.* 20. *b.* 2. *p.* 63. † Lucretius, *lib.* 2. ‡ Creech's *Tranſlation.*

Theſe

Theſe repreſent thoſe armed Prieſts, who ſtrove
To drown the tender Cries of Infant *Jove:*
By Dancing quick they made a greater Sound,
And beat their Armour, as they danc'd around,
Leſt *Saturn* ſhould have found, and eat the Boy,
And *Ops* for ever mourn'd her Pratling Joy.

* *JUVENAL* alſo gives a Comical Account of them. * *Sat.* 6.

——— *Matriſque Deam Chorus intrat, & ingens*
Semivir Obſcæno facies reverenda minori,
Mollia qui rupta ſecuit genitalia teſta,
Jam pridem cui rauca cohors, cur tympana cedunt
Plebeia———

† And *Cybele*'s Prieſts, an Eunuch at their Head, † Dryden's *Tranſlation,*
About the Streets a Mad Proceſſion led;
The venerable Gelding, large and high,
O'erlooks the Herd of his inferiour Fry:
His awkward Clergymen about him Prance,
And beat their Timbrels to their Myſtic Dance.

THE *Pyrrhic*, or *Saltatio Pyrrhica*, is originally by ſome referr'd to *Minerva*, who led up a *Dance* in her Armour, after the Conqueſt of the *Titans*. By others to the *Curetes* and *Corybantes*; but *Pliny* and *Lucian* attribute the Invention to *Pyrrhus*, who was Son of *Achilles* and *Deidamia*, Daughter of *Lycomedes* King of the Iſle of *Scyrus*, who inſtituted ſuch a Company of *Dancers* at the Funeral of his Father. He was call'd *Neoptolemus*

lemus by reaſon of his great Youth, and *Pyrrhus*, by reaſon of the Colour of his Hair. He was a Valiant but Fierce Man: The Pleaſure he receiv'd at his Victory gain'd over *Eurypylus*, Son of *Telephus*, occaſion'd (as others ſay) his Inſtitution of this *Pyrrhic* Dance; in which the *Dancers* were arm'd from Top to Toe:——However, that it was very Ancient is plain from *Homer*, who, as he hints at it in ſeveral Deſcriptions, ſo particularly he makes the exact Form and Figure of it to be engrav'd on the Shield of *Achilles* giv'n him by *Vulcan*. The manner of the Performance ſeems to have conſiſted chiefly in the nimble turning the Body, and ſhifting every part, as it were done to avoid the Stroke of an Enemy; and therefore this was one of the Exerciſes in which young Soldiers were train'd. *Apuleius* deſcribes a *Pyrrhic Dance* performed by young Men and Maids together; but the beſt Account we meet with of this *Pyrrhic* Performance, is in *Claudian*'s Poems on the 6th Conſulſhip of *Honorius*.

Armatos hîc ſæpe choros, certâque vagandi
Textas lego fugas, inconfuſoſque recurſus,

Et

Et Pulchras errorum Acies, jucundaque Martis
Cernimus: insonuit cùm verbere signa Magister
Mutatosque edunt pariter tot pectora motus,
In latus allisis clypeis, aut rursus in altum
Vibratis: grave parma sonat mucronis acuti
Murmure, & umbonum pulsu modulante resultans,
Ferreus alterno concentus clauditur ense.

Here too, the Warlike *Dancers* bless our Sight,
Their Artful Wandring, and their Laws of flight,
An unconfus'd Return, and inoffensive Fight.
Soon as the Master's Blow proclaims the Prize,
Their moving Breasts in tuneful Changes rise,
The Shields salute their Sides, or strait are shown
In Air with waving, deep the Targets groan,
Struck with alternate Swords, which thence rebound,
And end the Consort, and the Sacred Sound.

Julius Sculiger tells us of himself, that while a Youth he had often danced the *Pyrrhic* before the Emperor *Maximilian*, to the great Amazement of all *Germany*; and that the Emperor was once so surpris'd at his Warlike Activity, as to cry out, *This Boy either was born in a Coat of Mail instead of a Skin, or has else been rock'd in one instead of a Cradle.*

THIS sort of *Dancing* was in that Esteem in *Thessaly*, that they stil'd their Princes and Generals, *Leaders of the Dance*, as evidently appear'd from the Inscriptions of their Statues, erected by

them to the moſt meritorious among them.

THE *Pyrrhic Dancing* was alſo divided into ſeveral Kinds, and had ſeveral Names; as, among the *Cretans*, the * *Orſitan* and *Epichripædian*; among the *Magnetes*, the † *Carpaian*, (which *Xenophon* mentions in the fifth of his Expedition of *Cyrus*.) There were alſo thoſe call'd || *Apocinos* or *Mactriſmos*, danc'd by Women. Others had greater variety, and were more ſolemn; *viz.* the *Dactil*, *Iambic*, *Emmelian*, *Moloſſic*, *Cordax* (or *Trochaic*) *Sicinis*, *Perſian*, *Phrygian*, *Thracian* and † *Teleſian*; the laſt ſo called from one *Teleſius*, who firſt danced it in Arms, in which *Dance Ptolemeus* kill'd *Alexander* the Brother of *Philip*.

THERE was alſo a ſort of Dancing March, to meet the Enemy, or retreat; as the * *Lacedemonians* (always the moſt valiant of the *Greeks*) being taught by *Caſtor* and *Pollux* the *Carian Dance*, performed all their Atchievements ever after to Muſick, and made War to the

* Ὀρσίτης καὶ ἐπιχειρηπήδιος ὀρχήσεως εἶδος, genus ſaltationis, *Athen.* 14.

† Καρπαῖα ſaltationis Species, *a ſort of Dance in Armour.* Athen.

|| Ἀπόκινος, fuga, & genus laſcivæ ſaltationis, quæ & μαχεισμος dicitur.

† Τελεσία tripudium Pyrrhicum cum gladiis.

* *Sir* Tho. Elliot *in his Governor obſerves, that* Lycurgus *ordain'd, the* Lacedemonian *Children as diligently to Dance in Armour as to Fight, and that in time of Wars they ſhould move againſt their Enemies in form and manner of Dancing, c.* 20. *b.* 1. *p.* 66.

Sound

Sound of the Flute, and regular Motions of the Feet, the Pipe giving ſtill the Signal of Battle: Muſick and Numbers thus ſtill directing their Marches.

† 'The old Inhabitants alſo of *Ethiopia*, at the *joining of their Battels*, 'and when the Trumpets and other Inſtruments ſounded, *danced*; and inſtead of a *Quiver*, they had their *Darts* 'ſet about their *Heads*, like to *rays or* 'beams of the Sun, wherewith they believ'd that they put their Enemies 'in Fear. Alſo it was not lawful for 'any of them to *caſt* any *Dart* at their 'Enemies but *Dancing*, &c. Something like theſe * *Milton* mentions concerning the March of the Fiends.

† *Ibid.* p. 66.

* Milton's Paradiſe Loſt, *Book* 1.

——— Anon they move
In perfect *Phalanx*, to the *Dorian* Mood
Of Flutes, and ſoft Recorders; ſuch as rais'd
To Height of nobleſt Temper, Heroes old,
Arming to Battle, and inſtead of Rage
Deliberate Valour breath'd, &c.

AS to the *Dances* partly *Military* and partly *Peaceable*, there were ſome of them perform'd without Armour, to Exerciſe new rais'd Soldiers; there were alſo anciently *Athlætic Dances* proper for training and exerciſing Wreſtlers, and ſuch as would excel in

other Feats of Activity; and others a mixture of Love and War. The *Lacedemonian* Youth delighted much in this *ſort* of *Dancing*, being equally inclin'd to Love and Arms. For in their *Gymnaſtic* Exerciſes having a while ſtruggl'd, receiv'd and given Blows; their Encounters concluded in a *Dance*, while the Minſtril beating Time with his Foot, plays in the middle of them, they regularly following one another, and guiding their *Motions* by his *Tunes*, throw themſelves into various *Figures*, and thoſe ſometimes *Martial*, and ſometimes *Soft* and *Amorous*, *agreeable* either to *Bacchus* or *Venus*. The *Song* or *Tune* to which they *Dance* is call'd *Venus* and *Cupid*, as if that God and Goddeſs join'd in their Sports and *Dancing*. They have likewiſe another Song (for they Sing while they Dance) which put them in mind how to dance; thus,

Far, Boys, be hence unskilful Feet,
Let every Step in Numbers meet.

THE ſame is done by thoſe who Dance the *Bracelet* or *Brauls*, compoſed of young Men and Maids, in which one ſo follow'd the other, that they

they resembled a *Bracelet*. First a young Man led up, expressing all the youthful Motions he was to *practise* hereafter in War; a Virgin with *Blushes follow'd*, and expressed the Female Motions in such manner, that from both sprung a *Bracelet* made of *Modesty* and *Valour*. The *Dance* call'd the *Bearsfeet* is like this. To this purpose * Sir *Tho. Eliot* in his Governor observes, that there was anciently a kind of *Dancing* call'd Ὄρμος, *sive monile circa collum*, of all other most like to that which is at this time used, wherein danced young Men and Maidens; the Man expressing in his Motion and Countenance, Strength and Courage apt for the Wars; the Maiden Modesty and Shamefacedness, which represented a pleasant Conjunction of Fortitude and Temperance.

* Ch. 20. b. 1. p. 68, 69.

THERE were several other *Dances* of the same kind; but my Design not being to tire the Reader with a Beadrole of *all* the particular *Dances* of the Ancients, but only to collect those that were most excellent and most admir'd among them, I shall here finish this Chapter, and proceed to the *Mimes* and *Pantomimes*.

CHAP. VI.

Of the MIMES, *and* PANTOMIMES.

AFTER the *Romans*, by the Introduction of the *Asiatick* Luxury, with their Conqueſt of that Country, had ſunk into Effeminacy, and loſt all the manly Taſte of the great Arts as well as Arms; the Stage, (which too often in its Ruin, has forerun *that* of the Country) ſunk into ridiculous Repreſentations, ſo that the Poets Part grew the leaſt conſiderable of it: The pompous Paſſage of a Triumph, Rope-dancing, and twenty other fooliſh Amuſements, carry'd away the Peoples Affections, and took up the *Repreſentation*; ſo that the admirable Effects of Tragedy, and the agreeable Diverſions of Comedy, were loſt in Noiſe and Show. Then aroſe a new Set of Men call'd *Mimes*, and *Pantomimes*, to reſtore that *Imitation* without *Words*, which was *loſt among* them. The Stupidity of the People was not mov'd with the

the *admirable Art* of the Poet, nor the *Paſſions* which he *touch'd*, nor the *Manners* he *drew*, nor the *Conduct* of his *Plot*; but only with the outward *Repreſentation* of the *Actor*; and with *that* ſo little, while Poetry was join'd with it, that even in *Terence*'s Time he complains in the Prologue to his *Hecyra*, that the Rope-Dancers drew all the Spectators from his Play.

IN this *Depravity* (I ſay) of the *Taſte* of the Audience, the *Mimes* and *Pantomimes invented a new ſort of Diverſion*, tho' *grafted on an old Stock*; which was by *Motion* and *Meaſure*, without the *Help of Words*, to repreſent all thoſe *Stories of* Antiquity, which before us'd to *furniſh* the Poets with *Plots* for their *Plays*. In which it is plain, from *Lucian* and others, they purſu'd the *Rules* of *Ariſtotle*, and the *old Poets*, by confining each Repreſentation to a *certain Action*, with a juſt Obſervation of the *Manners and Paſſions* which that Action *naturally produc'd*.

NOBODY can deny, but that this was a very ſurprizing *Performance*, and the *Wonder* of it is *ſo great*, and the Difficulty of doing it ſo far beyond our

Conception, that it in a manner *confounds Credibility*: Yet the *Teſtimonies* of *Eye-Witneſſes* are too ſtrong to ſuffer us to doubt of the Matter of Fact; but the Accounts are ſo *ſtrange*, that they almoſt exceed the *Belief* of our *Times*, where nothing like it is *perform'd* by any of our *French Pretenders to Dancing*; Nay, even ſome of *our beſt Actors* are ſo little acquainted with this *Mimicry*, or *Imitation*, that they appear *inſipid* and dull, to any *Spectator*, who has any Notion of the *Characters* which they *repreſent*.

THE *Mimes* and *Pantomimes*, tho' *Dancers*, had their *Names* from *acting*, that is, from *Imitation*, *copying* all the *Force* of the *Paſſions* meerly by the *Motions* of the *Body*, to that degree, as to draw *Tears* from the *Audience* at their *Repreſentations*. 'Tis true, that with the *Dancing*, the *Muſick* ſung a Sort of *Opera's* or *Songs* on the *ſame Subject*, which the Dancer perform'd; yet what was chiefly *minded*, and carry'd away the *Eſteem* and *Applauſe* of the Audience, was, the *Action of the Pantomimes*, when they perform'd *without*

without the Help of *Muſick*, *Vocal* or *Inſtrumental*.

THE *Actions* and *Geſtures* of theſe *Mimes*, and *Pantomimes*, tho' adapted to the Pleaſure of the Spectator, were never thought a general Qualification fit for Perſons of Quality, or Gentlemen, from thence to derive a *graceful Motion*, *Mien*, or *handſome Aſſurance* in Converſation. 'Tis true, that many of the *Roman* young Nobility were very fond of them, and attempted to *learn* their *Art*, 'till there was a Law made, that no *Pantomime* ſhould enter a *Patrician*'s Houſe. 'Tis likewiſe true, that *Auguſtus Cæſar* gave *Laberius*, tho' a *Mimick*, a *golden Ring*, which us'd to be the *Honorary Preſent of Soldiers* that had ſerv'd their Country in the War, as we gather from *Pliny* and others: Yet this Art was never thought conducive to the *Regulation* of the *Carriage*.

THE *Pantomimes*, as I ſaid before, were *Imitators of all Things*, as the Name imports, and perform'd all by *Geſture*, and the *Action* of Hands, Legs, and Feet, without making Uſe of the

the *Tongue* in uttering their Thoughts; and in this Performance the Hands and Fingers were much made Uſe of; and expreſs'd perhaps a *large Share* of the Performance. *Ariſtotle* ſays, that they imitated by *Number* alone without *Harmony*, for they imitated the Manners, Paſſions, and Actions, by the *numerous Variety of Geſticulation.*

LUCIAN ſeems to think the Fable of *Proteus means* no more than that he was a notable *Dancer*, and *Mimick*, *capable* of transforming himſelf into all Shapes; * now repreſenting the Fluidneſs of *Water*; then the pyramidal and ſloping Pointing of the *Fire*, now the Fierceneſs of a *Lion*, and Fury of a *Leopard*, then the Motion and Trembling of *Boughs* and *Leaves* of a Tree, caus'd by the Wind; in a Word, whatſoever he had a Mind to; whence the Fable feign'd him to be turn'd into

* *Sir* Tho. Eliot *obſerves the ſame in his Governor, b. 1. ch. 20. p. 64, 65. that ſome Interpreters of the Poets do imagin that* Proteus, *who is ſuppos'd to have turn'd himſelf into Figures; as ſometimes to ſhew himſelf like a Serpent, ſometimes like a Lion, otherwhiles like a Water, or like a Flame of Fire; ſignifieth to be none other, but a Dalyer, and crafty Dancer, which in his Dance could image the Inflections of the Serpent, the ſoft and delectable Flowing of the Water, the Swiftneſs and Mounting of the Fire the fierce Rage of the Lion; the Violence and Fury of the Leopard; which Expoſition (ſaith he) is not to be diſprais'd, ſince it diſcordeth not from Reaſon.*

thoſe

thoſe very Things he acted. *Empuſa* alſo, who chang'd herſelf into a thouſand Shapes, was (very probable) a Woman *Dancer* of the ſame kind convey'd to us under that Fiction.

THE ſame ingenious *Lucian* gives us a Draught of the Qualifications requir'd to perfect one of theſe *Dancers*; what ought to be his Practice; what he muſt learn, and by what Means attain his *Art*; by which it will plainly appear, that this ſort of Dancing was not a trifling *Art*, nor to be attain'd without great *Difficulty* and *Application.*

TO arrive at a Perfection in this *Art*, (ſays he) a Man muſt borrow Aſſiſtance from all the other Sciences, (*viz.*) *Muſick*, *Arithmetick*, *Geometry*, and particularly from *Philoſophy* both *natural* and *moral*, he muſt alſo be acquainted with *Rhetoric*, as far as it relates to Manners, and Paſſions; nor ought this *Art* to be a Stranger to *Painting* and *Sculpture*; but its chief Dependance is *Memory*; to have a Memory *tenacious, and at Command:* He ought particularly to expreſs, and imitate all things, nay even his very Thoughts, by the Motions

Motions and Geſticulations of his Body: In ſhort, it is a Science imitative, and demonſtrative, an Interpreter of Ænigmatical Things, and a Clearer of Ambiguities: The Praiſe of *Pericles*, by *Thucidides* may be juſtly adapted to this *Dancer* (that is) *to know what is fit and proper*, and to *expreſs it*. I mean here by Expreſſion, a Juſtneſs of Performance; ſo that the whole Buſineſs of a *Pantomime* conſiſts in Knowledge of Ancient Hiſtory, and Fable; the ready *Remembrance* of it; and the *expreſſing* the Story he repreſents with *Decency*, and ſuch *artful Geſtures*, as by his *Motion alone* to *repreſent the whole to the Underſtanding and Pleaſure* of the *Spectator*. * Beginning therefore from the *Chaos* and Birth of the World, his Knowledge muſt reach down to the Time of the *Ægyptian Cleopatra*, within which Space of Time we circumſcribe the various Learning of a *Dancer*. Let him particularly learn the Diviſion of Heav'n, the Original of *Venus*, the War of the *Titans*, *Jupiter*'s Birth, and *Cybele*'s Plot, and Contrivance, to ſecure him by the *Subſtitution* of

* V. *Lucian* Dialog. de Saltatione.

a

a *Stone*; the Impriſonment of *Saturn*, the Diviſion of the Univerſe by Lots among the Brothers; the Giants Invaſion of Heaven, *Prometheus*'s Stealth of celeſtial Fire, his Formation of Man, his Puniſhment; and the Force and Power of every ſort of Love. Then, the Floating of the Iſle of *Delos*, *Latona*'s Travel, the Slaughter of *Python*, the Treaſon of *Tityus*, and the Middle of the Earth diſcover'd by the Flight of Eagles; add to this *Deucalion*'s Flood, which overflow'd and deſtroy'd all of that Age; the ſolitary *Ark*, which received, and preſerved the Remains of Mankind, and the repeopling again the Univerſe by caſting of Stones; next, the diſmembring of *Iacchus*, *Juno*'s Impoſition on *Semele*, the double Birth of *Bacchus*, and all the Stories of *Minerva*, *Vulcan*, and *Erichthonius*; the Conteſt about *Attica*, and the firſt Sentence in the *Areopagus*; in a Word, the whole *Attic* Fable. Let him alſo perfectly know the Wandring of *Ceres*, the finding of her Daughter, and the Hoſpitality of *Celeus*, the Husbandry of *Triptolemus*, the Plantation of Vines by *Icarus*, the Misfortune of *Erigone*,

and

and all that Fable tells us of *Boreas*, and *Orithya*, *Theſeus* and *Ægeus*; *Mede-a*'s Entertainment in *Greece*, her Flight thence to *Perſia*; the Daughters of *Erectheus* and *Pandion*, with all their Sufferings and Actions in *Thrace*. Then let him know the Story of *Acamas* and *Phillis*, and the firſt Rape of *Helena*, and the Expedition of *Caſtor* and *Pollux* againſt the City of *Athens*, the Cataſtrophe of *Hippolytus*, and the Return of the *Herculeans*: All which I have briefly for Inſtances run over, they being by him to be found in the Records of *Athens*, to whoſe Story they belong. Next, let him learn the Story of *Megara*, *Niſus*, and *Sylla*; the *purple Hair*, and the Departure of *Minos*, and Ingratitude to her, who by her Aſſiſtance gave him the Victory over her own Father. To theſe let him add the Adventure of *Cytheron*, and the Calamities of the People of *Thebes*; the Baniſhment of *Cadmus*, and the Sign or Omen taken from the lying down of the Cow; the ſowing, ſpringing up, and Harveſt of the *Serpents Teeth*, and the Metamorphoſis of *Cadmus* himſef into a *Serpent*; the Building

Building the Walls of *Thebes* by the Muſick of *Amphion*'s Lute, the Madneſs of the Builder, the Pride of his Wife *Niobe*, and her Petrification with Grief. Beſides this, he muſt know the Stories of *Pantheus*, *Acteon*, *Œdipus*, and *Hercules* with all his Labours, and the Slaughter of his own Children and Wife in his Madneſs. Nor is *Corinth* leſs furniſh'd with the Stories of *Glaucus*, and *Creon*, and before theſe with *Bellerophontes* and *Sthenobea*, the Combat betwixt *Neptune* and the *Sun*, the Madneſs of *Athamas*, the Flight through the Air of the Children of *Nephele* on a Ram, and the Receipt of *Ino* and *Melicerta* into the Number of the *Deities* of the *Sea*; to which he may add all the Accounts of the *Pelopidæ*, and *Mycenæ*, and thoſe more ancient of *Inachus*, *Io*, and her Keeper *Argus*; the Stories of *Atreus*, *Thyeſtes* and *Erope*, the *golden Fleece*, the Wedding of *Pelops*, *Agamemnon*'s Murther, and the Puniſhment of *Clytemneſtra*. And thoſe more ancient Stories, the Expedition of the ſeven Generals againſt *Thebes*, the Reception of the two Sons-in-law of *Adraſtus*, *Polynices* and *Tydeus*, who

who were both Exiles from their own Countries, and the Oracle which was delivered of them; *Creon*'s Denial of Burial to the Slain, the Deſtruction of *Antigone*, and *Menæceus* upon it. He muſt alſo know the Stories we find in the Records of *Nemea* about *Hypſipyle* and *Archemorus*, for thoſe are moſt neceſſary to be known to a *Dancer*; before which he muſt know the Accounts of *Danae*'s Virginity, the Birth of *Perſeus*, his Enterprize againſt the *Gorgons*; to which he muſt add the *Æthiopian* Stories of *Caſſiopea*, and *Andromeda*, and *Cepheus*, whom the Superſtition of Antiquity has plac'd among the Stars; he muſt likewiſe know the ancient Adventures of *Ægyptus* and *Danaus*, and the Treaſons of the Wedding; he may gather abundance of Examples from *Lacedemon*, as of *Hyacinthus* and *Zephyrus*, *Apollo*'s Rival, the Death of the Boy by a Quoit, and the Flower which ſprung from his Blood, with the mournful Inſcription upon it. As alſo the reſtoring of *Tyndarus* from the Dead, and *Jupiter*'s Anger at *Æſculapius* for doing it. Next the Reception and hoſpitable Entertainment

tertainment of *Paris*, and his carrying away *Helena*, after ſhe had been the Reward of the Apple he gave *Venus*, from *Pallas* and *Juno*: To this *Spartan* Hiſtory may be join'd that of *Troy*, no leſs fertile of Matter; from whence, in their Order of Time, they may draw Subjects for the *Stage*: All which he muſt, as Occaſion ſerves, remember; eſpecially all the Adventures that paſs'd from the Rape of *Helena*, to the Return of the *Græcian Chiefs*: Nor muſt he forget the Wandrings of *Æneas*, and the Love of *Dido*; the Stories of *Oreſtes*, and his Adventures in *Scythia*, will not be unpleaſant in the Repreſentation: And before this, the ſeveral Stories of *Achilles*, before he went to the Wars of *Troy*, his Diſguiſe in a Woman's Habit in *Scyrus*, the Deſtruction of *Ulyſſes*, the leaving *Philoctetes*, and in a Word, all the Travels and Deeds of *Ulyſſes*, as the Stories of *Circe* and *Telegonus*, of the Empire of *Æolus* over the Winds, and all the Incidents of the *Odyſſes*, till the Revenge taken on the Suitors of *Penelope*: Nor muſt he omit ſome Things before this, as the Circumven-

tion of *Palamedes*, the Rage of *Nauplius*, the Madneſs of *Ajax Telamonius*, and the Shipwrack of the other *Ajax* againſt the Rocks. The *Dancer* may find many Copies to imitate in *Elis*, as *OEnomaus*, *Myrtilus*, *Saturn*, *Jupiter*, and the principal Wreſtlers in the *Olympick Games*. *Arcadia* will afford many Stories of Uſe to him, as *Daphne*'s Flight, *Caliſto*'s Transformation into a Bear, the *Centaurs* Drunkenneſs, the Parents of *Pan*, the Love of *Alpheus*, and the Travels of *Hyphalus*: And if we look to *Crete*, the *Dancer* will find ample Matter for his *Art* in *Europa*, *Paſiphae*, and both their Bulls; the *Labyrinth*, *Ariadne*, *Phædra*, the *Minotaure*, *Dædalus*, *Icarus*, *Glaucus*, the Prophecy of *Polyides*, *Talo*, and the brazen Wall of the City. The like he will find in *Ætolia*, from *Althea*, *Meleager*, *Atalanta*, *Dalus*, the Combat betwixt the *River* and *Hercules*, the Birth of the *Syrens*, the Reward of the *Echinades*, and the Habitation of *Alcmæon* after his Madneſs; the Story of *Neſſus*, the Jealouſie of *Dejanira*, and the Funeral Pile of *Hercules* on the Mountain *OEta*. Moreover the *Dancer* may find Matter in *Thrace* it ſelf,

as

as the Story of *Orpheus*, and his dismembring, his vocal Head swimming down the Stream with his Lute: Add to this, *Hæmus*, *Rhodope*, and the Punishment of *Lycurgus*. But *Thessaly* will be more fruitful of Examples, as of *Pelias*, *Jason*, *Alcestis*; the Fleet of of fifty Ships, the first Ship *Argo*, and its vocal Keel; the Adventures of *Lemnos*, *Æeta*, *Medea*'s *Dream*, her tearing her Brother *Absyrtus* to Pieces to stop her Father's Pursuit, and the Incidents of her Voyage; to which he may join the Stories of *Protesilaus* and *Laodamia*; passing once more into *Asia*, you will meet with plenty of Arguments for our Dancer, as *Samus*, and the Misery of *Polycrates*, and his Daughter's Journey to *Persia*. Besides the more ancient Fables of the Gods feasting with *Tantalus*, and his Babling; the eating of the Flesh of the Shoulder of *Pelops*, which was fill'd up with Ivory. In *Italy* he will find *Eridanus*, and *Phaeton*, and his Sisters mourning his Fall, till they were turn'd into *Poplars* weeping *Amber*. A Dancer must likewise know all the Story of the *Hesperides*; the *golden Fruit* kept by the *Dragon*;

Account of *Gerion*, and his Conveyance of the Oxen from *Erythia*: He muſt be alſo well read in all the *Metamorphoſis* of *Men* and *Things* into *Trees*, *Beaſts* or *Fowls*, and of Women turn'd into Men, as *Cæneus* and *Tireſias* the Prophet, and others. *Myrrha* in *Phænicia*, and the divided Sorrow of the *Aſſyrians*. He muſt be alſo acquainted with all the Attempts of *Antipater* and *Seleucus*, after the *Macedonian Empire*, for the Love of *Stratonice*. He muſt be likewiſe admitted to the moſt ſecret Myſteries of the *Ægyptians*, that he may the more ſymbolically act them, I mean *Epophus* and *Oſiris*, and the *Metamorphoſis* of the *Gods* into *Beaſts*; particularly all the Stories of their Amours; and *Jupiter* himſelf in all his Shapes and Diſguiſes. Our *Dancer* muſt not be ignorant in any of the Affairs below, in their Tortures, and the ſeveral Cauſes of them; of the inſeparable Friendſhip of *Theſeus* and *Perithous*, even among the Shades. But to ſum up all in one Word, he muſt be ignorant of nothing which is to be found in *Homer* or *Heſiod*, or other eminent Poets,

ets, eſpecially thoſe who have wrote *Tragedy*, and muſt underſtand them perfectly and fully, and be ready to produce them into *Action* on Occaſion.

THIS *Mime*, or *Imitator*, thus qualify'd, expreſs'd (as well as Orator) by his Motions and Actions, what was ſung in Verſe, ſo perſpicuouſly that every Part he *acted or danc'd* was clear, and evident enough, without the Help of an *Interpreter*; and the Spectator underſtood the Dancer tho' dumb, and heard him tho' ſilent. * *Demetrius*, a *Cynick* Philoſopher, having declaim'd and rail'd againſt this Art, as an Appendix of a Fiddle, as an abſurd and ſenſeleſs Motion, of no Purpoſe or Efficacy, and void of all Underſtanding; 'A 'famous *Pantomime* in *Nero*'s Time, '(as Story goes) learned and well ac-'quainted with Hiſtory, and the *Art* '*of Imitating* by Motion and Geſti-'culation, invited this *Demetrius* to 'come ſee him dance, and then, if he 'pleas'd, to find Fault with his Per-'formance, and baniſh and confound 'his Science; he aſſur'd him he would 'act before him without either Flute

* *This Story Sir* Tho. Ellyot *by telling approves, ch.* 20. b. 1. *of his Governor. p.* 67.

'or any other manner of Muſick, 'which he did: For having impos'd 'Silence on the Muſick, he himſelf 'without any Aſſiſtance danc'd the 'Story of the Amours of *Mars* and '*Venus*, their Diſcovery by the Sun, '*Vulcan*'s catching them in his Net of 'Wire; he repreſented every God that 'came to behold the agreeable Specta-'cle: The Bluſhes of *Venus*, and the 'Intreaties of *Mars*. In ſhort, he perform'd the Repreſentation of the whole Fable, with that ſubtle Geſture, with ſuch a plain Declaration of every Act in the Matter, with ſuch a Grace and Beauty, and a Wit ſo wonderful, delicate and pleaſant, that *Demetrius*, tranſported with his Performance, (as the greateſt Applauſe he could give him) cry'd out aloud in the Theatre,—*I hear, my Friend, what you act; nor do I only ſee the Perſons you repreſent, but methinks you ſpeak with your Hands*: Which Saying was confirm'd by all them that were preſent. Having given this Inſtance of *Nero*'s Time, I cannot paſs over the Applauſe given to the ſame *Pantomime*, by a Fo-

Foreigner and Barbarian. The Story is this.—— ‘ A *Barbarian Prince*, be-
‘ ing come to *Rome* from *Pontus* about
‘ ſome Negociations with *Nero*, among
‘ many other Diverſions ſhewn him by
‘ the Emperor, ſaw this *Dancer* per-
‘ form his Repreſentations with ſo
‘ much Life, that tho' he knew nothing
‘ of what was ſung, as underſtanding
‘ no other Language than that of
‘ his own Country, yet he under-
‘ ſtood every thing by his Motions:
‘ And now being to return to his own
‘ Country from *Rome*, and having, at
‘ the Emperor's Deſire, his Demand
‘ of whatever he pleas'd, with an As-
‘ ſurance of a Grant, aſk'd of *Nero*
‘ this *Pantomime*, as the Height of
‘ his Deſires: *Nero* aſking him of
‘ what Uſe he could be to him, he
‘ reply'd, That he having bordering
‘ Nations of Barbarians, and all of
‘ different Languages, he found it very
‘ difficult to find Interpreters for them,
‘ which Difficulty would be remov'd
‘ by this Dancer, ſince by his Move-
‘ ments and Geſticulations he could
‘ inform him of all they ſhould ne-

gociate.* ——Such was the natural Praiſe which the Force of this juſt Imitation extorted even from a Barbarian.

BEFORE I go any farther, I think my ſelf oblig'd to premiſe ſome Conſiderations on what has been ſaid by *Lucian* on this Head, leſt the ſeeming Extravagance of what he has advanc'd ſhould look more like Fable, or the Hyperbolical Exaggerations of a Panygeriſt, than Truth. I doubt not but it will ſufficiently ſurprize the Reader, if he have no Notion of Dancing but what he has gather'd from his Obſervations of our modern Performances in this *Art*; for I confeſs from thence he never can imagine how it is neceſſary for the *Dancer* to be indiſpenſably acquainted with all theſe Particulars of the ancient Story. He will, it is certain, find nothing of the chief Part of the ancient Performance in our Time; the beſt of the *French* Dancers, who

* *Sir* Tho. Eliot *in the End of his* 20th *b. of his Governor gives the ſame Examples of theſe Pantomimes as I have,* —— *and concludes 'em thus,* —— *Here a Man may* behold *what* Craft *was in the* ancient Times in Dancing, *which at this Day no Man can* imagine *or* conjecture: *But if Men would now apply the* firſt Part of their Youth, *that is to ſay, from* ſeven Years to twenty effectually in the Sciences liberal, and Knowledge of Hiſtories, *they would revive the* ancient Form *as well of* Dancing, *as of* other Exerciſes; *where-f they might take not only* Pleaſure, *but alſo* Profit and Commodity.

have

have been ſeen with ſo much Applauſe, and follow'd with ſo great an Infatuation, having nothing more than Motion, Figure and Meaſure; and Figure indeed in ſo imperfect and obſcure a Degree, that it is ſeldom obvious to the common Spectator. They have obſerved in *Ballon* (the beſt we have ſeen on our Stage) that he pretended to nothing more than a *graceful Motion*, with *ſtrong* and *nimble Riſings*, and the caſting his Body into ſeveral (perhaps) agreeable Poſtures: But for expreſſing any thing in *Nature* but *modulated Motion*, it was never in his Head: The Imitation of the Manners and Paſſions of Mankind he never knew any thing of, nor ever therefore pretended to ſhew us.

BUT the Reader ſhould conſider, before he paſſes any *raſh Judgment* on what is advanc'd on this Head by *Lucian*, that our *modern Dancing* in this Caſe has no Reſemblance to that of the *Ancients*, and that it wants almoſt all the *Parts* which render'd *that a Spectacle* ſo *taking* and admirable.

IMITATION, as *Ariſtotle* has obſerv'd in his *Poetics*, is a *native Quality*

lity of Mankind, it is implanted in his very Nature, and ev'ry *Child* is a Proof of it, as ſoon as he comes to be *capable of taking Notice* of one thing more than another: Nay Language it ſelf is an Effect of this, for all Languages are indifferent to the Child, who can ſpeak none, and one is as ſoon learn'd as another. But by that native Faculty of Imitation, which is in all Children, they mimic the Sounds they hear, and ſo ſtrike into the Language which was the Subject of their Imitation.

NOR do Children imitate Languages only, but every Motion, Action, and Temper they are us'd to, commonly gives them the *Idea* which they follow; and ſo they are perhaps more the *Pictures* of thoſe they converſe with in their tender Years by *Education*, than of their Parents in their *Birth*: Which natural Propenſity of Imitation in Mankind gave Riſe to *Poetry* and *Dancing*, and furniſh'd them with their greateſt Excellence and Beauty; which when they deviate from, the firſt degenerates into *Anagrams*, *Acroſticks*, *Conceits*, *Conundrums*, and *Puns*, below

low the Dignity of Poetry, and the other into ridiculous ſenſeleſs *Motions*, inſignificant Cap'rings, and worthleſs *Agility*, tho' both of theſe are what the *Engliſh* have generally been too fond of in their *Poetry* and *Dances*; to the Scandal of the *Engliſh Wit* and *Ability*, and to the Diſincouragement of our *Engliſh Performers*, who alone ſeem *capable of reviving* this ſo long loſt *Art* of *imitative Dancing*.

BUT to return again to my *Pantomime*; I think it is (from what has been ſaid) ſufficiently apparent, that this *Pantomime*, or *univerſal Actor* in *Dancing*, was, or ought to have been, acquainted with all the Fables of the old Poets, ſince he was to deſcribe that by *Motion alone*, which the Poet painted out to the Life by Words. *Philoſophy* therefore, *Moral* and *Natural*, *Rhetorick*, *Painting*, *Sculpture*, and the like, the old *Pantomimes* perfectly underſtood, for the forming their *Plots*, *Characters*, *Figures*, *Motions*, &c. They were throughly ſkill'd in all thoſe poetical Fictions, whence they drew the Subject of their Repreſentation, which was from all that afforded *Action*

and

and *Paſſion*; eſpecially the fabulous part of the *Greek* Hiſtory, whence *Æſchylus*, *Sophocles*, *Euripides*, *Agatho*, and the reſt, took Matter for Tragedy. And this ſufficiently makes it evident, that *Lucian*, (in what I have tranſcribed from him on the *Qualifications of a Pantomime*) has put in nothing Hyperbolical, or with an *Affectation of Difficulty*: He was an Eye-witneſs of their Performances, and knew the general Subjects of their Art, and is a Rule to them, as *Ariſtotle* is to the Drammatick Poets, having drawn what he ſays, not from his own Imagination, but from the Practice of his Time. This hope will be enough to free my Author from the Imputation of Fiction, that the Uncommonneſs of the Truths which he advances, would otherwiſe be too apt to fix on what he delivers.

I ſhall now therefore with ſome Confidence proceed on this Point, and I hope more evidently make out and confirm what has already been ſaid.

* *Lucian* Dialog. * THE chief Buſineſs then, and Aim of theſe *Pantomimes*, was, (as I have ſaid) the *Imitation* of Perſons, or Manners and Paſſions; the Rules and Conduct

Conduct of which they chiefly drew from the *Rhetoricians*, eſpecially thoſe who made Declamation their Buſineſs: In which they obtain'd their due Praiſe, perfectly repreſenting their *Subjects*, and adapting their *Performance* to the Perſons *repreſented*, whether Kings, Tyrants, Beggars, Villains, *&c.* and giving every one their proper and diſtinguiſhing Characters. As a Proof of this, I ſhall quote the Saying of another Barbarian, who finding the Subject require five Actors, and ſeeing but one *Dancer*, aſk'd, Who ſhould act, and perſonate the reſt; and being inform'd that this one *Dancer* would perform the whole; at the End of the Repreſentation told the Dancer, *I was miſtaken in you, my Friend, who, tho' you have but one Body, have many Souls.* This was the Obſervation of the Barbarian. The *Italians* therefore, from the Variety of the Performance, with a great deal of Reaſon gave the Name of *Pantomimes* to theſe *Dancers*, which ſignifies a general Actor, who could vary himſelf with his Argument, and transform himſelf into every Part he repreſenred. Their chief Art lay

in

in Acting, and silently demonstrating all sorts of Manners and Passions; sometimes a Lover, sometimes a passionate Man, sometimes Madness, now Excess of Joy, and then Grief, Despair, *&c.* and all these with a Grace peculiarly requisite to each Part: And what was more wonderful, on the same Day, at one time to represent *Athamas* mad, *Ino* trembling, now *Atreus*, then *Thyestes*; and all this done by one Man. In all other Spectacles several Things were represented by several People, or Things: The *Action* of Tragedy, the *Humour* of Comedy, the *Performance* of the Flute or Harp, and Harmony of the Voice: But one Dancer express'd all these Things and Persons; for in his Performance, agreeably and variously, mix'd the Hautboys, the Flute, the Noise of the Feet, Shrilness of the Cymbal, the tuneable Voice of the Actor, and the Consort of the Chorus *. Besides in other Performances, one Part only of the Man is employ'd, in things where some Parts only relate to the Body, and others to the Soul: But in *this Dancing* both were mixt, and the Mind explain'd by the

* Clinch of Barnet *seems to me to have a small Portion of this Art.*

the Action and Activity of the Body. But nothing was more obſervable than the Judgment and Decorum by which they regulated their Performance: This made * *Lesbonax* of *Mitylene* (a Man of Gravity and Virtue) uſe to call *Pantomimes*, *Handy-wiſe Men*; and he went often to ſee them, as returning improv'd from the Theatres. His Tutor *Timocrates* being by Accident Spectator to the Performance of a *Pantomime*, cry'd out, *What admirable Sights have I loſt by a Philoſophical Modeſty?* If what *Plato* writes of the Soul be true, the *Dancer* in his excellent Performance repreſents the three Faculties of it (that is) the *Iraſcible*, when he acts the angry Man, the *Concupiſcible*, when he repreſents the Lover, and the *Rational*, when he curbs in every Paſſion, as 'twere with a Bridle. For Reaſon was diffus'd through all the Parts of this ſort of *Dancing*, as Feeling is through all the Senſes.

* Lesbonax us'd to call Players and Mimicks χειροσόφους, quod manibus ſaperent; they us'd a Sort of Dancing, by which they told in Geſticulation whole Hiſtories, without any vocal or inſtrumental Muſick. Eraſm. l. 8. apoph.

ANOTHER Maſter-piece of theſe *Pantomimes* conſiſted in that they ſhew'd *Strength and Softneſs* reconcil'd; when the ſame Perſon, in the ſame Repreſentation, would expreſs the Robuſtneſs

Robuſtneſs of *Hercules*, and the Delicacy of *Venus*.

HAVING now ſhewn the Qualities of the Soul of a *Pantomime*, that he muſt have a tenacious, faithful, and ſtrong Memory, endued with a piercing Wit, and clear Underſtanding, capable of making *juſt Diſtinctions*: I ſhall proceed to the Qualifications of his Body, and give you the Draught of it from *Polycletes*. He muſt not be too tall, nor too low, but of a moderate Size; not too fat and bulky, nor too lean like a Skeleton. As a proof of this Obſervation, I ſhall bring the Applauſe of a People, that live not under the Infamy of dull Obſervers, (*viz.*) the Citizens of *Antioch*, who were remarkable for their Ingenuity, and much addicted to *Dancing*; and ſuch nice Obſervers of what was ſaid or done, that nothing eſcap'd them. Theſe People ſeeing a little ſhort Man enter to act *Hector*, cry'd out, *Where is* Hector? *for this is* Aſtyanax: Another time ſeeing a big gigantick Fellow going to dance *Capaneus*, and to ſcale the Walls of *Thebes*, cry'd out, *That he might do it without a Ladder*. And ſeeing another

nother time a very corpulent Fellow endeavouring to riſe high, *They ought* (ſaid they) *to underprop the Stage.* And to a very thin and lean Dancer, they cry'd, *The Gods give you a little more Strength*; as if he had been in a Conſumption. Theſe Examples are not produc'd or deſign'd only to excite Laughter, but chiefly to ſhew that whole Nations have apply'd themſelves to the Study of this Sort of *Dancing*, ſo as to be able to diſtinguiſh the *Juſt Performance* from the *abſurd*. Our *Pantomime* ought alſo to be of an active, pliant, and yet a compacted Body; able to turn with Quickneſs, and to ſtop if Occaſion require with Strength. In a Word, a *Pantomime*, to deſerve that Name, muſt be every Thing exactly, and do all Things with Order, Decency, and Meaſure like himſelf, without any Imperfection; have his Thoughts perfectly compos'd, yet excel in a Vivacity of Mind, a quick Apprehenſion, and deep Judgment; and his Applauſe muſt be the neceſſary Conſequence of his Performance, in which every Spectator muſt

behold himſelf acted, and ſee in the *Dancer*, as in a Glaſs, all that he himſelf us'd to do and ſuffer.

HERODOTUS is of Opinion, that what is the Object of the Sight, is much more certain than that which is ſo of the Hearing; and gives ſuch ſtrong Impreſſion, that a Lover paſſing through the Theatre was cur'd of his Paſſion by ſeeing the ill Succeſſes of Love; and though he enter'd full of deep Melancholy and Deſpair, yet went out full of Joy. There is no greater Proof of the Juſtneſs of their Action, and the univerſal Approbation of their Performance, than the Tears of the Spectators, whenever any calamitous or tragical Story is brought by them on the Stage.

THE *Bacchanal Mode* of *Dancing*, us'd eſpecially in *Ionia* and *Pontus*, which was of this kind, ſo bewitch'd the People, that at the times of its Performance they neglected all other Buſineſs, and ſate whole Days to ſee the *Titans*, *Corybantes*, *Satyrs* and *Clowns* acted; which *Dances* were perform'd

perform'd by Persons of the most noble and best of Quality of every City, who were so far from thinking it any Discredit, that they valu'd their Performance more than their Advantages of Birth, Equipage, or the Honours of their Ancestors.

THUS have I shewn the *Rise*, *Original*, and *Art* of the ancient *Pantomimes*; the Virtues and Perfections of their Art; the necessary Qualifications, and their wonderful and surprizing Performances. But should we form our Notions of these *Pantomimes* from those Representations we have among us, we should be apt to imagine an *Actor* rather describ'd here than a *Dancer*. And indeed the whole Course of the Praise is giv'n them for the Excellence of their *Imitation* of the *Manners* and *Passions*, and not from their *Agility*, their *fine Steps* or *Risings*, which only now seem to distinguish a *Dancer*.

THO' this *Art* be now quite lost, and these Institutions may be of little Use to the *Practitioners* of our modern *Dances*; since *they* can please their

Audience, at leſs Expence of Labour and Brains; yet they are worthy the Study of our *Players*, who by them might arrive to a far greater Perfection in the Repreſentation of the Manners and Paſſions than is now attain'd by them. They would not act the Paſſions of all Characters alike, would not have the ſame Actions, Geſtures, Mien, *&c.* in all Parts: But being ſkill'd in *moral Philoſophy* and *Rhetorick*; and the reſt of the *Art* of the Stage, they would give us another ſort of Performance than has been ſeen in our Age.

THE ingenious Author of Mr. *Betterton*'s Life, has in that Book giv'n ſo exact a Draught of the Virtues and Qualifications of a *Pantomime*, as far as it relates to the *Player*, that his Rules ought to be the Meaſure of Excellency in both, and not only very well worth the *Player*'s, but alſo the *Dancer*'s Study, and the Peruſal of all who take any Delight in ſo noble a Diverſion as the Stage; by which they would be rendred more capable of judging of the Performances of both *Dancer* and *Actor*, than they uſually are; the Spectators

tors now ſquand'ring away their Applauſe on *Pſeudo-players*, *Merry-Andrews* and *Tumblers*; whilſt *Ignorance* and *Impudence* are the only *Endowments* of the *Dancer*, and *Lungs* and *Forehead* the *Support* of the *Player*; ſo that an Audience now is rarely touch'd with, or expreſſes the leaſt Taſte of a *juſt Imitator*, or a *natural Player*. But before we conclude, it will not, I preſume, be ungrateful to the Reader, that we give him here a ſhort Account of ſome famous *Pantomimes*; and which may perhaps in ſome Meaſure confirm what we have already alledg'd on this Head.

TELESIS was a great Maſter of this *Art* in *Greece*, he danc'd the Captains beſieging *Thebes*, and by his Actions, Geſtures and Motions, repreſented to the Spectators all that they perform'd in the Siege.

PYLADES born in *Cicilia* (as we learn from *Suidas*) was a very famous *Pantomime* at *Rome*, under the Empire of *Auguſtus*. He perfected, by ſome new Inventions, this *Art of Dancing* a whole Play; for before *Auguſtus*'s

Time, the *Pantomimes* perform'd their *Dances* and *Geſtures*, while the Tragedy or Comedy was repreſenting; but this *Pylades*, and a Contemporary of his nam'd *Bathyllus*, were the firſt that left off all *Actors*, and introduc'd *Dancing* only on the *Orcheſtra*, and if we believe St. *Jerome*, * *PYLADES was the firſt who danc'd at* Rome, *whilſt others play'd upon Flageolets, and whilſt the Chorus ſung; and that before him, the Pantomimes ſung and danc'd themſelves at the ſame time.* He alſo wrote a † Book concerning the *Italick Dance*, which he had invented, and form'd, out of the *Comic*, *Tragic* and *Satyrie Dancing*. One may judge of his Skill in this Performance, when we conſider that *Auguſtus* having recall'd him to || *Rome*, (from whence he had been expell'd by a Faction) did ſo pleaſe the People, that it was one of the Reaſons for which they ceas'd to be angry with ſome inconvenient Laws, which that Emperor had made. *Pylades* had two Competitors, *Bathyllus* aforemention'd, and *Hylas* who had been a Diſciple to *Pylades*, and between

* *Pylades* Cilix Pantomimus, quum veteres ipſi canerent & ſaltarent primus Romæ chorum ſibi & fiſtulas præcinere fecit. In chron. Euſeb. ad ann. 1995.

† *Athen. l.* 1. *c.* 17. *Suidas in* πυλάδης.

|| *Dion. l.* 54.

tween them we find ſeveral Particulars concerning their Rivalſhip in * *Macrobius*, and that there was a popular Inſurrection upon Account of their Jealouſie; and that *Hylas dancing* one Day a *Song* that ended thus, *great Agamemnon*; expreſs'd the thing by the Poſture of a Man who ſhould meaſure a Perſon of great Stature. *Pylades* to find Fault with him, cry'd out, *You make him a tall Man, and not a great Man*; and was forc'd by the Aſſembly to dance the ſame *Song*. He did it, and when he came to *great Agamemnon*, he aſſum'd the Poſture of a † mediating Man. —— One Day as he was dancing the Tragedy of *Hercules Furens*, ſome People found Fault with his Steps, he pull'd off his Mask, and told the Laughers; — *O ye Fools, don't you ſee that I act a Fool?* —— That very Day he threw ſome Arrows among the Spectators; he threw ſome alſo when he acted the ſame Play in the Chamber of *Auguſtus*. That Prince expreſs'd no Anger for being treated as the *Roman* People were. —— All theſe things are much better in the Original *: The curious will

* Macrob. Saturnal. l. 2. c. 7.

† *Nihil magis ratus magno duci convenire quam pro omnibus cogitare.* Macrob. ibid.

* *Ap. Macrob. ib.*

will do well to have Recourſe to it.— There are ſome Epigrams in the *Anthologia* to the Honour of our *Pylades*; one of which aſcribes to the Hands, that ſpeak every thing Παμφώνες.

PYLADES left ſome Diſciples who went ſucceſſively by his Name.

* *PYLADES*, another famous Dancer under the Empire of *Trajan*, and particularly belov'd by that Prince.

† *PYLADES*, another *Dancer*, whom *Didius Julianus* caus'd to *dance* in the Palace where *Pertinax* had been murther'd juſt before.

GALEN ſpeaks of a *Pantomime* nam'd ‡ *Pylades*, and found out that a Woman was paſſionately in Love with him: He is, without doubt, one of the fore-going. The Inſcriptions of || *Gruterus* mention ſome *Pantomimes*, who had the ſame Name.

* *BATHYLLUS* of *Alexandria*,

---

* Xiphilini in Trajan.

† Id. in Did. Juliano.

‡ *See Voſſius* Inſt. Poet. l. 2. p. 184. —— he refutes *Brodæus*, who ſays in his Notes upon the *Anthologia*, that there have been only two Pantomimes, nam'd *Pylades*.

|| See Scaliger in Euſeb. p. 169. Salmas in Vopiſ. p. 834. Edit. in Octavo.

* Athen l. 1. c. 17.

a Freedman of *Mæcenas*, who lov'd him much, was a *Pantomime* of great Reputation, and was contemporary with *Pylades*, and aſſiſted him in the new Method of *Dancing* entire Pieces. *Suidas* ſays poſitively that *Auguſtus* was the Inventor of this Sort of *Dancing*, and that *Bathyllus* and *Pylades* were the firſt who introduc'd it; which ought to be underſtood that *Auguſtus* authoriz'd and eſtabliſh'd the Invention of thoſe two famous Performers. This new Invention of *Dancing* was call'd *Italic*, and compriz'd the Comical, Tragical and Satyric Parts: Not that it was a Mixture of them, but each of theſe *Pantomimes* preſerv'd the Character of each Sort in their Performance. *Bathyllus* excell'd in the *Comical*, and *Pylades* in the *Tragical* Part; tho' oftentimes they were both concern'd in *Tragic* and *Comic*; for it appears that *Pylades* ſignaliz'd himſelf by repreſenting a Feaſt giv'n by *Bacchus* to the *Bacchantes* and *Satyrs*. The Emulation that prevail'd between theſe two *Pantomimes*, form'd two Sects that continued a long Time; each

each left Scholars who endeavour'd to make their Schools famous, and to perpetuate their Masters Name, the Sectators of *Bathyllus* were call'd *Bathylli*, and those of *Pylades* were call'd *Pyladæ*: Both of them represented the Characters of their Masters. The Dances of the former were merry, and fitted to amorous Adventures and comical Subjects, and those of the latter were grave, and proper to excite the great and more noble Passions of Tragedy; the former stirr'd Lust in such a manner, and gave such violent Temptations to the Female Spectators, that it occasion'd these Verses of *Juvenal*.

* Juven. Sat. 6.

* *Chironomon Ledam molli saltante Bathyllo*
Tuccia vesicæ non imperat: Apula gannit
Sicut in amplexu: Subitum & miserabile longum
Attendit Thymele: Thymele tunc Rustica discit.

THE *Romans* divided themselves into Factions for these two famous *Pantomimes*; and it seems *Bathyllus*'s Partizans had once the Credit to cause † Dion. l. 54. *Pylades* † to be banish'd. The Kindness of *Mæcenas* for *Bathyllus* may authorize that Conjecture, with Submission

miſſion to *Macrobius*, who ſays, That *Pylades* incurr'd *Auguſtus*'s Indignation, becauſe that the Diſpute that was between him and *Hylas* (who had been his Scholar) had rais'd a Sedition among the People. The Anſwer aſcrib'd to *Pylades* by *Macrobius* * (*Sir, you are ungrateful, let them concern themſelves with our Quarrel*) is the ſame with that mention'd by *Dion*, who reports that this *Pantomime* being recall'd from his Exile, and chid by *Auguſtus* for his Quarrels with *Bathyllus* made Anſwer, —— ‖ *It is to your Advantage*, Cæſar, *that we amuſe the People, and hinder them from giving Attention to other Matters.* By this it ſeems very likely, that it was not in *Hylas*'s, but in *Bathyllus*'s Favour, that the Emperor was angry with *Pylades*.

* Macrob. Sat. l. 2. c. 7. in fine.

‖ Dion. l. 54. ad ann. 736. p. m. 610.

* *ARCHELAUS* was a famous *Dancer* in the Reign of *Antiochus*, and was a great Favourite, and no one more eſteem'd by *Antiochus* than this *Dancer*.

* Athen. l. 1. c. 16. p. 19.

ALITURUS, a *Jew*, and great Mimic, in great Favour with *Nero*, and

and mention'd by *Joſephus* in his own Life, who (as he ſays) was his intimate Acquaintance.

TO conclude, many of the Ancients have happily repreſented this *manual Language* of the *Pantomimes*; among whom * *Caſſiodorus* has this Paſſage. *His ſunt additæ Orcheſtarum loquaciſſimæ manus, linguoſi digiti, Silentium clamoſum; expoſitio tacita.* And another out of † *Nonnus.*

* Lib. 4. variorum.

† Dionyſ. l. 7. v. 18.

——— ὅτε σεφάδειν ἐφώεις,
Ὀρχηστὴς πολυκύκλῳ ἐλίσσετο λαίλαπι τάρφων
Νάμασι μῦθον ἔχων παλάμῃσι σόμα δάκτυλα φωνῇ.

On ev'ry Side his Active Body plies
In various Whirles, and ſtrikes our raviſh'd Eyes,
His Head, his Feet, and buſie Fingers make
A Dumb Oration, and we ſee him ſpeak.

Of whom St. || *Cyprian* ſays,

|| Lib. de ſpectac.

Cui ſit verba manibus expedire.

And an Anonymous Author in *Roſinus* has ſumm'd up all in an elegant Epigram in praiſe of theſe *Pantomimes*,

of

of which I ſhall only tranſcribe the ſix laſt Lines.

Nam cum grata Chorus diffundit cantica dulcis
Quæ reſonat Cantor, motibus ipſe probat.
Pugnat, ludit, amat, Bacchatur, vertitur, adſtat,
Illuſtrat verum, cuncta decore replet.
Tot Linguæ, quot membra viro; mirabilis eſt Ars,
Quæ facit Articulos, voce ſilente, loqui.

The Dancer joining with the tuneful Throng,
Adds decent Motion to the ſprightly Song.
This Step denotes the careful Lover, This
The hardy Warrior, or *the Drunken Swiſs.*
His pliant Limbs in various Figures move,
And different Geſtures different Paſſions prove.
Strange Art! that flows in Silent Eloquence,
That to the pleas'd Spectator can diſpence
Words without Sound, and without ſpeaking Senſe.

CHAP VII.

Of the Modern Dancing.

HAVING already ſhewn how great and juſt a Value the Ancients had for the *Art* of *Dancing*, and that they brought it to ſuch a Perfection, as well deſerv'd the Eſteem and Value they ſet upon it; I believe it is now expected, that ſome-

thing ſhould be ſaid of the *Modern Dancing*; which tho' it has almoſt loſt that Excellence, which recommended the *Dancing* of the Ancients; yet, as I have before obſerv'd, as to its Foundation, and Uſe, it claims an equal Merit; ſince it is not without its *Art*, *Excellence*, and *Gracefulneſs*. And again, tho' this our *Modern Dancing* comes infinitely ſhort of the *Repreſentative Dances* of the *Pantomimes*, yet it is not (when juſtly perform'd) without its Beauties, which pleaſe Men of Judgment, and Lovers of *Imitation*; nor is it without its Advantages, as it is a *Qualification* and an *Exerciſe*; in theſe latter Circumſtances I may ſay it comes up to, if it does not excel *that* of the Ancients. But having already urg'd what I had to ſay on this Head in the *Chapter of Dancing in General*; I ſhall proceed to ſome few Particulars of this Modern *Art*, in which I ſhall confine my ſelf to *that Dancing* now us'd in our Nation; and begin with the *Theatrical* or *Opera Dancing*.

THIS *Sort* of *Dancing*, which we generally call *Stage-Dancing*, is divi-

ded

ded into three Parts, *viz. Serious*, *Groteſque*, and *Scenical*; all which ſeem to me at preſent to be made uſe of more for Diverſion than Inſtruction; the Performer generally conſulting more how to pleaſe, than what is natural, fit, or proper; yet this Fault is not altogether to be imputed to the Maſter, or Performer, but rather to the deprav'd Taſte of the Spectators; and Cuſtom has ſo far in this prevail'd, that the Excellency of this *Art* ſeems to be wholly laid aſide, and to be degenerated into a ridiculous unskilful Movement, which to good Judges provokes Diſdain rather than Mirth; and gains Scorn rather than Applauſe. When therefore I ſhall endeavour to ſhew in what the Excellency of this *Art* does or ought to conſiſt; the Beauty of *Imitation*; with the Pleaſure and Inſtruction produc'd from the Harmony of the *Compoſition*, and *Motion*; I doubt not, but Maſters of the Stage will then endeavour more to repreſent and perform, what is proper, and juſt; and the Spectator, by theſe Obſervations inſtructed, will be more capable of judging what is valuable in

this *Art*, and more conducive to his Diverſion, by the reſtoring that *Imitation*, which has been ſhewn to have been ſo eminent in the *Dancing* of the *Ancients*, and is ſo much wanting in this of the Moderns.

STAGE-DANCING was at firſt deſign'd for *Imitation*; to explain Things conceiv'd in the Mind, by the *Geſtures* and *Motions* of the Body, and plainly and intelligibly repreſenting *Actions*, *Manners*, and *Paſſions*; ſo that the Spectator might perfectly underſtand the *Performer* by theſe his *Motions*, tho' he ſay not a Word. Thus far the Excellency of the *Art* appears; but its Beauties conſiſt in the regulated *Motion* of all Parts, by forming the Body, Head, Arms and Feet, into ſuch *Poſitions*, *Geſtures* and *Movements*, as repreſent the aforeſaid *Paſſions*, *Manners* and *Actions*; ſo that in a skilful Repreſentation of any *Character*, whether *ſerious* or *groteſque*, the Spectator will not only be pleas'd, and diverted with the Beauty of the *Performance*, and Symmetry of the *Movements*; but will alſo be inſtructed by the *Poſitions*, *Steps* and *Atti-*

Attitudes, ſo as to be able to judge of the *Deſign* of the Performer. And without the help of an Interpreter, a Spectator ſhall at Diſtance, by the lively Repreſentation of a juſt Character, be capable of underſtanding the *Subject* of the Story repreſented, and able to diſtinguiſh the ſeveral *Paſſions*, *Manners* or *Actions*; as of *Love*, *Anger*, and the like.

THE Feet, and Steps, which ſeem to claim the greateſt Share towards the Perfection of this *Art*, will not, as I ſhall ſhew, appear ſo material a Qualification towards the Maſterly Performance of it, as the *Addreſs* of the Body, and juſt and regular *Movements* of the Arms; neither is it ſo difficult to obtain an Excellency in the former, as in the latter; for whereas the Feet require only Agility, and conſtant Practice, to arrive at the utmoſt Perfection; the *Motions* of the Body and Arms require a Judgment, and Knowledge in ſeveral Arts, to qualify them for a juſt Performance; for it is by the *Motion* of the Body and Arms, that he muſt expreſs the *Deſign*, and form the *Imitation*; For this *Addreſs*, and *Motion*

of the Body, is not, as ſome are willing to believe, an Air, or Manner, natural to ſome; but it is a Perfection acquired with Judgment, and altogether Artificial; and to arrive at this Perfection requires a long Experience gain'd from the Inſtructions and Obſervations of good Maſters; a conſtant Practice, and diligent Application; join'd with a Genius, and Diſpoſition very particular; and indeed, whoever deſigns to be excellent in this *Art*, muſt make it his chief Aim and Application.

SERIOUS *Dancing*, differs from the *Common-Dancing* uſually taught in Schools, as *Hiſtory Painting* differs from *Limning*. For as the *Common-Dancing* has a peculiar Softneſs, which would hardly be perceiveable on the Stage; ſo *Stage-Dancing* would have a rough and ridiculous Air in a Room, when on the Stage it would appear ſoft, tender and delightful. And altho' the Steps of both are generally the ſame, yet they differ in the Performance: Notwithſtanding there are ſome Steps peculiarly adapted to this Sort of *Dancing*, viz. *Capers*, and *Croſs-Capers*

of all kinds; *Pirouttes*, *Batteries*, and indeed almoſt all Steps from the Ground.

THO' there are but few good Performers in this Sort of *Dancing*, yet is it of all other the eaſieſt attain'd; and there goes but little towards the Qualification of the Maſter, or Performer of it; but yet this Difficulty attends it, that a Man muſt excel in it to be able to pleaſe. There are two Movements in this Kind of *Dancing*; the *Brisk*, and the *Grave*; the *Brisk* requires *Vigour*, *Lightneſs*, *Agility*, *Quickſprings*, with a *Steadineſs*, and *Command* of *the Body*; the *Grave*, (which is the moſt difficult) *Softneſs*, *eaſie Bendings and Riſings*, and *Addreſs*; and both muſt have *Air* and *Firmneſs*, with a *graceful and regulated Motion* of all *Parts*: But the moſt *Artful* Qualification is a *nice Addreſs* in the Management of thoſe *Motions*, that none of the *Geſtures* and *Diſpoſitions* of the Body may be diſagreeable to the Spectators. This *Addreſs* ſeems difficult to be obtain'd, and in effect is ſo; and it is this *Addreſs*, that ought to take up the Thoughts of

the Performer; and in which he muſt ſhew his Skill; nor will it perhaps be ſo eaſie a Matter, as ſome may think, to attain a Perfection in it: Let him therefore, like *Demoſthenes*, preſent himſelf before a large Looking-Glaſs, and make a Judgment of, and improve his *Motions*, and endeavour to diſtinguiſh the Proper from the Improper. It muſt be allow'd that the *French* excel in this kind of *Dancing*; and Monſieur *Pecour* (as I am inform'd) in the *Chacoone*, or *Paſſacaille*, which is of the *grave Movement*, and the moſt agreeable Character in this *Dancing*. The beſt Performer of this *Dancing* that ever was in *England*, I take to be Monſieur *Desbargues*, who had a certain *Addreſs* and Artfulneſs in his *Geſtures*, which, as they are the moſt material Articles, and Qualifications of the Art; ſo, who excels in them, ought I think to be eſteem'd the greateſt Maſter.

GROTESQUE Dancing is wholly calculated for the Stage, and takes in the greateſt Part of *Opera-Dancing*, and is much more difficult than the *Serious*, requiring the utmoſt

Skill

Skill of the Performer. Yet this ſort of *Dancing* ſeems at firſt View not to be ſo difficult; by reaſon there are ſo many Pretenders to it, who palm themſelves upon the Town for Maſters: But Men of Judgment will eaſily perceive the Difference between a juſt and skilful Performance, and the ridiculous Buffoonry of theſe artleſs Ignorants. A Maſter or Performer in *Groteſque Dancing* ought to be a Perſon bred up to the Profeſſion, and throughly skill'd in his Buſineſs. As a *Maſter*, he ought to be skill'd in Muſick, and particularly in that Part relating to Time; well read in Hiſtory Ancient and Modern; with a Taſte to Painting, and Poetry. He muſt be perfectly acquainted with all Steps uſed in *Dancing*, and able to apply 'em properly to each *Character*: In *Hiſtorical Dances* (which conſiſt moſt in Figure, and repreſent by *Action* what was before ſung or expreſs'd in Words) the Maſter muſt take peculiar Care to contrive his Steps, and adapt his *Actions*, and *Humour*, to the *Characters* or *Sentiments* he would repreſent or expreſs, ſo as to reſemble the Perſon he would imitate, or Paſſi-

on

on he would excite: Let the Number of his Performers be as his Subject requires; and tho' he be very well skill'd in the Fable, and Nature of the Story to be exhibited; yet I think the Author of the Piece not improper to be conſulted, and excellent Hints may be taken from him, that may be of ſingular Service, and very much aſſiſt him in his Performance: Let his Figure fill the Stage; be juſt to his *Characters*; pleaſing, and full of Variety. *Ridetur Chordâ qui ſemper oberrat eâdem.* Hor. The *Habits*, *Properties*, and *Tunes* not the leaſt of his Care, but juſtly adapted to his *Characters*; let him be patient in Inſtructing, and be ſure that his Performers be perfect. As a *Performer*, his Perfection is to become what he performs; to be capable of repreſenting all manner of *Paſſions*, which *Paſſions* have all their peculiar *Geſtures*; and that thoſe *Geſtures* be juſt, diſtinguiſhing and agreeable in all Parts, Body, Head, Arms and Legs; in a Word, to be (if I may ſo ſay) all of a Piece. Mr. *Joſeph Prieſt* of *Chelſey*, I take to have been the greateſt Maſter of this kind of *Dancing*,

cing, that has appear'd on our Stage; he has not given into thoſe groſs Errors of the *French* Maſters who have been in *England*, and whoſe greateſt Endowments were in having a confus'd *Chaos* of *Steps*, which they indifferently apply'd, without any Deſign, to all *Characters*; they car'd not by what ridiculous, awkward, out of the way *Action*, they gain'd Applauſe; and judg'd of their mean *Performances*, by the miſtaken Taſte of the *Audience* I remember one of theſe celebrated *French* Maſters, compos'd an *Entry* for four *Furies*, and the next Week the very ſame *Dance* was perform'd to repreſent the four *Winds*, with this only Alteration, that the *Maſter* himſelf by Dancing in the middle made a *fifth*; the ſame Miſtake I have alſo ſeen in the four *Seaſons*: I muſt confeſs they dreſs'd well, but conſulted Finery before what was natural; inſomuch that I have ſeen *Sailors*, *Clowns*, *Chimney-ſweepers*, *Witches*, and ſuch like, perform'd in *Shoes lac'd*, and *Ribbanded*, *Red-ſilk Stockings*, and ſometimes *Cravat-ſtrings*; but enough of this.

SCE-

SCENICAL Dancing, is a faint Imitation of the *Roman Pantomimes*, and differs from the *Groteſque*, in that the laſt only repreſents *Perſons*, *Paſſions*, and *Manners*; and the former explains whole *Stories* by *Action*; and this was that ſurpriſing Performance of the *Pantomimes*, the Ruins of which remain ſtill in *Italy*; but ſunk and degenerated into *Pleaſantry*, and merry conceited Repreſentations of *Harlequin*, *Scaramouch*, *Mezzelin*, *Paſquariel*, &c. being generally us'd for the Introduction of a following, or Explanation of a foregoing Scene, which they demonſtrated by *Action*; but ſo intermixt with *Trick*, and *Tumbling*, that the Deſign is quite loſt in ridiculous *Grimace*, and odd and unnatural *Actions*. Yet are theſe modern *Mimes* inimitable, and tho' they have been aped by ſeveral in *France*, yet (as I have been inform'd by Perſons who have ſeen both the *Italians* and *French*) the *French* could never come up to their *Grimace*, *Poſture*, *Motions*, *Agility*, *Suppleneſs* of *Limbs*, and *Diſtortion* of their *Faces*. Some Endeavours towards Performances in this

Kind

Kind have in my Time been attempted on our *Engliſh Stage*, and not without Succeſs; but want of Experience in the Maſter, made him incline to, and copy the *Modern*, rather than the *ancient Romans*. I could wiſh this kind of *Dancing* were now encourag'd in *England*, ſince I am certain the *Engliſh* in a little time would at leaſt arrive to ſo much Perfection in this Science, as, if not to come up to the Performances of the *Ancients*, they would without doubt excel all that has been perform'd in this kind by the *Moderns*.

THE *Dancing* ſo much eſteem'd among us, and ſo neceſſary a Qualification for Gentlemen and Ladies, whether taught privately or publickly, I ſhall call *common Dancing*, and in which the *Engliſh* do not only excel the *Ancients*, but alſo all *Europe*, in the Beauty of their *Addreſs*, the Gentileneſs and Agreeableneſs of their *Carriage*, and a certain *Elegancy* in every *Part*. This *common Dancing* was not in this Perfection twenty Years ago, and we were as far ſurpaſs'd in this particular Movement *then*, as we excel them *now*: But for this, we are oblig'd to the great Improvements given

ven this *Art* by Mr. *Iſaac* and Mr. *Caverley*, to whom is owing the beautiful Perfection we ſee it in at this Day: that inexpreſſible *Air*, that agreeable Turn, and elegant Movement ſeen in the dancing of their Scholars, is peculiar to them. Here might be a good Opportunity of enforcing the Uſe of this ſo abſolutely neceſſary part of Dancing; and convincing the World of the Benefit, and Advantages proceeding from it. But as I have already demonſtrated the extream Uſefulneſs of it in the *Chap. Of Dancing in General*; and deſigning this *Eſſay* only as an Inducement to engage ſome abler Pen to ſet out and adorn its Beauties; I ſhall, after a Word or two concerning *Country Dances*, draw to a Concluſion.

COUNTRY Dances, (which I take to be an Imitation of the *Palilia* among the *Romans*, which were perform'd by Shepherds round Heaps of burning Chaff, Straw or Stubble, called *Patea*,) is a *Dancing* the peculiar Growth of this Nation; tho' now tranſplanted into almoſt all the Courts of *Europe*; and is become in the moſt auguſt Aſſemblies the favourite Diverſion.

ſion. This *Dancing* is a moderate and healthful *Exerciſe*, a pleaſant and innocent *Diverſion*, if modeſtly us'd, and perform'd at convenient Times, and by ſuitable Company.

I cannot better conclude this *Eſſay* of *Dancing*, than by giving ſome Account of the great Step made toward the Improvement of it, and which alone is ſufficient to entitle it to a Place among the *Arts* and *Sciences*, viz. *Orcheſography*, or the *Art of writing down Dances in Characters*, whereby Maſters are able to communicate their *Compoſitions*, of what kind ſoever, to the reſt of the Profeſſion, at ever ſo remote a Diſtance; and which is brought to as great a Perfection as that of *Muſick*. The Suppoſition of Monſieur *Feuillet*, that the Invention of this *Art* receiv'd its firſt Riſe from a *Treatiſe* of one *Thoinet Arbeau*, is certainly erroneous; ſince I find upon Peruſal of that *Book*, (which *Feuillet* by his own Confeſſion could never procure a Sight of,) that it is an imperfect rough Draught, treating ridiculouſly upon *Dancing*, *beating the Drum*, *playing on the Fife*, and the like. Monſieur *Furetier*, in his *Hiſtorical Dictionary*, calls this Book a curi-

curious Treatiſe; but it is highly probable he knew no more of the Book it ſelf than Monſieur *Feuillet*. It is then to Monſieur *Beauchamp* that we muſt attribute this curious Invention, and we are oblig'd to Monſieur *Feuillet* for his Improvements and perfecting of this Character, in which he has ſo happily ſucceeded, that it ſeems incapable of any farther Improvement. *Feuillet*'s *Rules* and *Method* for underſtanding this *Character*, I (by the Encouragement of Mr. *Iſaac*) rendred into *Engliſh*, for the Benefit of thoſe Profeſſors who underſtood not the *French* Language. I ſhall not here enlarge upon the Advantages this *Character* derives to the Profeſſors of Dancing, but ſhall conclude this *Eſſay* with this Obſervation; that had this *Character* been known to the *Ancients* we had not at this time been ignorant of thoſe celebrated *Actions* and ſurpriſing *Performances* of the *ancient Pantomimes*, which drew the Eyes and employ'd the Pens of the old *Greeks* and *Romans*.

FINIS

MUSEUM BRITANNICUM